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No. 567 1931

ENGLISH LITERATURE
OF THE
19th & 20th CENTURIES

being a selection of First and Early Editions
of the works of

ESTEEMED AUTHORS &
BOOK ILLUSTRATORS

together with
BOOKS ON SPORTS AND PASTIMES

MAGGS BROS.
Booksellers by Appointment to His Majesty King George V
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34 & 35 Conduit Street, New Bond Street
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(Continued over)

Borrow (George)—*continued.*

A.L.S. to Sir J. Bowring—*continued.*

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One of the most interesting and important letters written by Charlotte Brontë. She writes about the rough handling by reviewers of her book "Jane Eyre," which had just been published, and also to "Wuthering Heights," by Ellis and Acton Bell (her sisters), which was then being printed by Newby.

"The perusal of the 'Era' gave me much pleasure, as did that of the 'People's Journal.' An author feels peculiarly gratified by the recognition of a right tendency in his works; for if what he writes does no good to the reader, he

The Brontës: Brontë (C.)—*continued.*

A.L.S. " C. Bell "—*continued*

feels he has missed his chief aim, wasted, in a great measure, his time and his labour. The ' Spectator ' seemed to have found more harm than good in ' Jane Eyre,' and I acknowledge that distressed me a little.

" I am glad to be told that you are not habitually over-sanguine : I shall now permit myself to encourage a little more freely the hopefull sentiment which your letters usually impart, and which hitherto I have always tried to distrust. Still I am persuaded every nameless writer should ' rejoice with trembling ' over the first doubtful dawn of popular goodwill; and that he should hold himself prepared for change and disappointment : critics are capricious, and the public is fickle; besides one work gives so slight a claim to favour.

" Ellis and Acton beg to thank you for the kind offer of your services with Mr. Newby, but as the last of the proof-sheets has at length been sent down for correction, they deem it useless to trouble you on the subject, trusting that the publication of the work cannot now be delayed much longer."

The second edition of " Jane Eyre " published in January, 1848, was dedicated to Thackeray, whose whole-hearted admiration of the book must have been of great help to Charlotte Brontë at the time when the majority of the critics were against it, and of great satisfaction to Mr. Williams, who had detected her value in " The Professor " and encouraged her to write further.

Writing to Williams in October, 1847, concerning " Jane Eyre," Thackeray says :—

" I wish you had not sent me ' Jane Eyre.' It interested me so much that I have lost (or won if you like) a whole day in reading it at the busiest period, with the printers I know waiting for copy."

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178 **BROOKE** (Rupert). **John Webster and the Elizabethan Drama.**
FIRST EDITION. Post 8vo, *cloth. London*, 1916. **15s**

179 ——— **Browne** (Maurice). **Recollections of Rupert Brooke.**
Small 4to, *original buckram, uncut, t.e.g., as issued. Chicago*, 1927. **£2 10s**

180 ——— **An Essay.** By John Drinkwater.
FIRST EDITION. F'cap. 8vo, *original boards, uncut. London, Printed for the Author at the Chiswick Press*, 1916. **£4 4s**
One of 115 copies privately printed.

MRS. ELIZABETH BARRETT BROWNING.

181 **Alfred Tennyson:** Notes and Comments, with a Defence of the Rhyme System of " The Dead Pan."
FIRST EDITION. 19 pp., post 8vo, *original printed wrapper. London, Printed for Private Circulation*, 1919. **£3 3s**
Very scarce. Only 30 copies were printed.

Browning (Mrs. Elizabeth Barrett)—*continued.*

TWENTY-FIVE COPIES ONLY PRINTED.

182 **The Art of Scansion.** With an introduction by Alice Meynell.
FIRST EDITION. 12 pp., small 4to, *original wrappers.*
Privately Printed by Clement Shorter for distribution among his friends. London, 1916. **£6 6s**

One of 25 copies only issued, numbered and signed by Clement Shorter.

183 **The Battle of Marathon.** A Poem.
Written in early youth by Elizabeth Barrett Browning. Printed for her Father in 1820, and now reprinted in facsimile. With an Introduction by H. Buxton Forman.
8vo, *unbound as issued.*
London, for Private Distribution only, 1891. **10s 6d**

Of this book 50 copies only were printed.

184 **Edgar Allan Poe.** A Criticism, with Remarks on the Morals and Religion of Shelley and Leigh Hunt.
FIRST EDITION. Small 8vo, *original printed wrappers.*
London, Printed for Private Circulation only, 1919. **£1 15s**

One of 30 copies only printed.

185 **Leila,** a Tale (in verse).
FIRST EDITION. Post 8vo, *original printed wrappers.*
London, Printed for Private Circulation only, 1913. **£2 2s**

One of 30 copies only printed.
The poem, which was composed about 1830, is here printed from the original manuscript by the courtesy of Messrs. Smith, Elder & Co., the owners of the copyright.

186 **A Note on William Wordsworth:** With a Statement of Her Views on Spiritualism.
FIRST EDITION. 17 pp., post 8vo, *original wrappers.*
London, Printed for Private Circulation only, 1919. **£3 3s**

One of 30 copies only printed.

PRESENTATION COPY FROM THE AUTHOR TO JOHN RUSKIN.

187 **Poems.**
Fourth Edition. 3 vols., f'cap. 8vo, *original cloth, uncut.*
London, 1856. **£30**

Presentation Copy to John Ruskin with Author's signed inscription on flyleaf:
"To John Ruskin with grateful regards
from E. B. B. 1856, London."

Browning (Mrs. Elizabeth Barrett)—*continued.*

188 **The Religious Opinions of Elizabeth Barrett Browning,** as expressed in three Letters addressed to Wm. Merry, Esq., J.P. Edited by W. Robertson Nicoll.

8vo, *original boards, uncut.*

London, Privately Printed, 1896. **£1 1s**

One of 30 copies only printed.

189 **A Song.**

" Is't loving, to list to the night guitar,
And praise the serenading," etc.

4 pp., post 8vo, *unbound, as issued.*

Privately Printed, 1907. **10s 6d**

190 **Two Poems.** (" A Plea for the Ragged Schools of London, written in Rome " and " The Twins.")

FIRST EDITION. Crown 8vo, *original wrappers.*

London, Chapman and Hall, 1854. **£3 3s**

191 **Forman** (H. Buxton). **Elizabeth Barrett Browning and her Scarcer Books,** a Bio-Bibliographical Note.

Facsimiles. Small 4to, *original boards, uncut.*

London, The Ashley Library, 1896. **£2 10s**

Privately Printed. One of 30 copies only.

ON SPIRITUALISM.

192 **Seven Autograph Letters Signed, two Autograph Letters** (signatures cut off) and **two Imperfect Letters** from Mrs. Browning addressed to Mrs. Brotherton, wife of Edward Brotherton, the Swedenborgian, and writer on spiritualism, etc.

Together 33 pages, 12mo. **£85**

An interesting series of letters written to Mrs. Brotherton, wife of Edward Brotherton, the writer on spiritualism, which subject she discusses, also the possibility of a medium being able to write in languages unknown to her when not under influence. Mrs. Browning mentions Barry Cornwall and her great friend Isa Blagden, and thanks Mrs. Brotherton for a volume of her poems, but regrets she has not with her in Italy a copy her own or her husband's poems to send in return.

" . . . Dear Mrs. Brotherton, I have been wishing to hear from you & to have some further information on the subject of spirits. Mr. Tennyson, observes very justly, in respect of them, that there is seldom much conveyed, worth stretching into a spiritual world to reach. At the same time we should remember that the *fact of communication* implies the most valuable of all tricks to this natural world of ours. Also, we have no right perhaps, because we have intercourse, to expect revelation. On the earth, for instance, we have incessant intercourse one with another, and we get an apocalypse seldom indeed—' three

Browning (Mrs. Elizabeth Barrett)—*continued.*

Seven Autograph Letters Signed—*continued.*

poets in three distant ages born ' etc.—for the rest, it is a mistake to suppose that mere inanities and stupidities are given by the spirits, though some of the communications are certainly inane and stupid enough. What is wanted is a persistent assembling together of intelligent & devout minds. Then we should have intenser responses, I think. The mediumship of insulated individuals seems as if it could not bear the strain of continuous & logical communication. The sentences break into fragments; the thought does not cohere, the medium gives back short breathings from the spirit world, gasps of half articulated significances, & fails in anything beyond. It's an imperfect echo repeating faintly the last syllable of a full utterance. We have not learnt how to deal with this power; & it's our business to learn, that's certain.

" Will you tell me what is meant by your ' being requested by them (the spirits) to subscribe to what is utterly incredible '—that is, will you tell me if it is lawful for me to ask.

" I can't write yet, though I have persisted in trying, & though the force is always sufficient with me to make marks, my maid writes as she did, there's no advance in power. ' All Europe in a state of war ' was announced the other day, but we scarcely wanted one to rise from the Dead to tell us so, did we? The spirits adjure you to write (whether you can or not) in the most urgent way, & they tell you that their power will increase (as the times advance) until they shall be recognised generally." Etc.

ROBERT BROWNING.

193 **Asolando:** Fancies and Facts.
FIRST EDITION. F'cap. 8vo, *original cloth, uncut.*
London, 1890. **10s 6d**

194 **Christmas-Eve and Easter-Day.** A Poem.
FIRST EDITION. 12mo, *cloth, uncut. London*, 1850. **£5 18s**

195 **Cleon.**
FIRST EDITION. F'cap., 8vo, *unbound as issued.*
London, Edward Moxon, Dover Street, 1855. **£6 10s**

196 **Gold Hair.** A Legend of Pornic.
FIRST EDITION. F'cap., 8vo, *unbound, uncut, as issued.*
London, 1864. **£6 10s**

PRESENTATION COPY.

197 **La Saisiaz:** the Two Poets of Croisic.
FIRST EDITION. F'cap., 8vo, *original cloth, uncut.*
London, 1878. **£28 10s**

Presentation Copy from the Author, with Autograph Inscription :—
" Mrs. Proctor from her old and loving friend R. B. May 19, '78."

Browning (Robert)—*continued.*

198 **La Saisiaz:** the Two Poets of Croisic.
FIRST EDITION. F'cap. 8vo, *original cloth.*
London, 1878. **12s 6d**

ONLY 25 COPIES PRINTED.

199 **Letters to my Son.**
Small 4to, 16 pp., *original wrappers.*
London, Privately Printed, 1917. **£2 5s**

Only 25 copies issued, each numbered and signed by the Editor, Mr. Clement Shorter.

These letters are concerned with the three Robert Brownings—Robert Browning the father of the poet, Robert Browning the famous poet, and Robert Barrett Browning, the son.

200 **Pacchiarotto and How He Worked in Distemper:** With other Poems.
FIRST EDITION. F'cap. 8vo, *original cloth, uncut.*
London, 1876. **12s 6d**

201 **The Ring and the Book.**
FIRST EDITION. 4 vols., 12mo, *original cloth, uncut.*
London, 1868. **£27 10s**

202 **Sordello.**
FIRST EDITION. F'cap. 8vo. *Fine copy in the original cloth, uncut, with the original printed label intact.*
London, Moxon, 1840. **£14 14s**

203 **The Statue and the Bust.**
FIRST EDITION. F'cap. 8vo, *full polished calf gilt, uncut, t.e.g., by Riviere. London*, 1855. **£10 10s**

204 **Forman** (Alfred). **At Browning's Grave,** Westminster Abbey, December 31st, 1889. Additional Sonnet to the 50 Privately Printed in 1886.
Post 8vo, 8 pp., *unbound.*
London, Privately Printed, 1899. **£2 2s**

ONLY 25 COPIES PRINTED.

205 **The Browning Society:** By Robert Browning.
Being Letters from Robert Browning to James Dykes Campbell.
Small 4to, 15 pp., and the *original printed cover.*
London, Printed for Private Distribution, 1917. **£7 15s**

Only 25 copies issued, each numbered and signed by the Editor, Mr. Clement Shorter.

The Browning Society was formed in 1881 by Dr. Furnivall, and a few other enthusiastics, in order to interpret the poetry of Robert Browning. The idea was suggested to the Poet, who at first treated the project as a joke. James Dykes Campbell was the second Secretary of the Society.

Browning (Robert)—*continued.*

206 **Autograph Sonnet Signed " R. B."**

15 lines on 1 page, 8vo.

Venice, November 28, 1883. *In half morocco pull-off case, lettered on back.* **£40**

" Sighed Rawdon Brown ' Yes, I'm departing, Toni!
I needs must, just this once before I die,
Revisit England : ' Anglus Brown am I,
Although my heart's Venetian. Yes, old crony,
Venice and London, London's Death, the Bony,
Compared with life, that's Venice. What a sky
A sea, this morning! One last look! Goodbye.
Cà Pesaro! No lion. I'm a coney
To weep. I'm dazzled : tis that sun I view
Rippling the . . . the . . *Cospetto*, Toni! Down
With carpet bag, and off with Valise straps,
Bella Venezia, non ti lascio piu!
Nor did Brown ever leave her : well, perhaps
Browning, next week, may find himself grown Brown! "

Rawdon Brown died at Venice 25th August, 1883, and was buried in the Lido cemetery three days later. He was popular with all classes in Venice and on 28th November, 1883, Robert Browning wrote the above Sonnet on Brown's death, which was first printed in the " Century Magazine." Toni was his gondolier. The epitaph on Brown's tomb is taken from the third and fourth lines of the Sonnet.

ON ROBERT BURNS.

207 **Autograph Letter Signed to Gordon Smith.**

3 pp., 8vo. *Warwick Crescent, January* 16, 1877. **£10 10s**

Regretting his inability to be present at the unveiling of Burns' Statue at Glasgow which took place on 25th January.

" Pray allow me, by your intervention, to return my warmest thanks to the ' Burns' Monument Committee ' for the honour of their request that I should be present at the unveiling of the Statue, and subsequent Banquet. It is a matter of deep concern to me that circumstances over which I have no control, oblige me to forego a gratification which I would so willingly accept were it in my power. . . .

" I passed this last autumn in sight of Ayrshire. How can it have happened that the Poet never bestowed on beautiful Arran the one additional charm of which it is susceptible, the magic of an association with his name? "

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208 **BULLEN** (Frank T.). **The Cruise of the " Cachalot ":** Round the World after Sperm Whales.

With illustrations.

FIRST EDITION. 8vo, *original cloth, uncut. London*, 1898. **£6**

This contains on page facing Preface printed letter from Rudyard Kipling written in appreciation of the book.

ROBERT BURNS.

209 **Poems, Chiefly in the Scottish Dialect.**
Portrait.
FIRST EDINBURGH EDITION. 8vo. *Fine copy in contemporary calf. Edinburgh*, 1787. **£30**
First Issue with the misprint "stinking" on page 263.

210 **Poems, Chiefly in the Scottish Dialect.** Another Copy.
Portrait.
FIRST EDINBURGH EDITION. 8vo, *original calf. Edinburgh*, 1787. **£24**
First Issue with the misprint "stinking" on page 263.

211 **Poems, Chiefly in the Scottish Dialect.**
Portrait.
THE FIRST LONDON EDITION. 8vo, *original calf (joints repaired). London*, 1787. **£7 10s**

212 **A Suppressed Ballad.**
Small 4to, *original wrappers.*
One of 25 copies privately printed by Clement Shorter for distribution among his friends. 1916. **£3 10s**
The Ballad is prefaced by a long introduction by Clement Shorter in which he tells the History of the Verses, and quotes from a letter of Burns referring to them:
"As to France I was her enthusiastic votary in the beginning of the business. But when she came to show her old avidity for conquest, in annexing Savoy etc. to her dominions, and invading the rights of Holland, I altered my sentiments. A tippling Ballad, which I made on the Prince of Brunswick's breaking his Camp, and sang one convivial evening, I shall likewise send you sealed up as it is not for everybody's reading."

213 **Auld** (William Muir). **Genius in Homespun (Robert Burns).**
Portrait.
Crown 8vo, *original cloth. Cleveland, The Rowfant Club*, 1930. **£2 5s**
Of this book, designed by William A. Kittredge, 167 copies only have been printed. This is No. 58.

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214 **BURTON** (Richard F.). **The Book of the Sword.**
With numerous illustrations.
FIRST EDITION. Imperial 8vo, *original cloth. London*, 1884. **£4 4s**

Burton (R. F.)—*continued.*

215 ——— **Goa, and the Blue Mountains;** or, Six Months of Sick Leave. *With several illustrations and a map.*
FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1851. **£5 5s**

216 ——— **Il Pentamerone;** or, The Tale of Tales, being a Translation of Il Pentamerone: Overo lo cunto de li Cunte, trattenemiento de li peccerille of G. B. Basile, Count of Torone.
2 vols., 8vo, *original cloth, uncut. London*, 1893. **£5 5s**

217 ——— **The Kasidah.**
4to, *original cloth, uncut, t.e.g. London*, 1900. **£4 4s**

218 ——— **A New System of Sword Exercise for Infantry.**
Numerous illustrations in the text.
FIRST EDITION. Post 8vo, *original cloth. London*, 1876. **£2 10s**
Presentation Copy from the Author, with inscription on fly-leaf.

219 ——— **A Sketch of the Career of Richard F. Burton.** By Alfred Bates Richards, Andrew Wilson, and St. Clair Baddeley.
Portrait.
Post 8vo, *boards. London*, 1886. **15s**

SAMUEL BUTLER.

220 **The Authoress of the Odyssey,** Where and When she Wrote, who she was, the Use she made of the Iliad, and how the Poem grew under Her Hands.
Frontispiece and illustrations.
FIRST EDITION. 8vo, *original cloth, uncut.*
London, 1897. **£15 15s**
Presentation Copy from the Author, with the following inscription on fly-leaf:
" F. B. Bickley
with the Author's very
kind regards. Nov. 1, 1897."

221 **Erewhon,** or Over the Range.
FIRST EDITION. 8vo, *original cloth. London*, 1872. **£10 10s**

222 **Erewhon.**
SECOND EDITION. Post 8vo, *original cloth.*
London, 1872. **£1 10s**
This the Second Edition contains for the first time the 4 pp. preface by Butler.

Butler (Samuel)—*continued.*

223 **Life and Habit.**
Post 8vo, *original cloth, uncut. London*, 1890. **£3 10s**

224 **Selections from Previous Works;** with Remarks on Mr. G. J. Romanes' "Mental Evolution in Animals" and a Psalm of Montreal.
FIRST EDITION. Post 8vo, *original cloth, uncut. London*, 1884. **£3 10s**

225 **Seven Sonnets and a Psalm of Montreal.**
Small 8vo, *original wrappers. Cambridge, Printed for Private Circulation*, 1904. **£3 3s**

226 **Shakespeare's Sonnets,** reconsidered, and in part rearranged with introductory Chapters, Notes, and a reprint of the original 1609 Edition.
FIRST EDITION. 8vo, *original cloth. London*, 1899. **£6 10s**

227 **The Way of All Flesh.**
FIRST EDITION. Crown 8vo, *original cloth, t.e.g. London*, 1903. (*Small label removed from front cover*). **£35**

228 **The Way of All Flesh.**
FIRST EDITION. Crown 8vo, *original cloth, t.e.g. London*, 1903. **£25**
This copy has not the Advertisements at end.

229 **A Bibliography of the Writings of Samuel Butler, and of Writings about Him,** by A. J. Hoppé.
With some letters from Samuel Butler to the Rev. F. G. Fleay, now first published.
Small 4to, *original cloth, uncut. London* (1925). **£1 1s**

230 **The Life and Letters of Dr. Samuel Butler.**
With 2 frontispieces and 3 other illustrations.
2 vols., 8vo, *cloth, uncut. London*, 1896. **£2 2s**

231 **Autograph Letter Signed (twice),** to the Editor of the Academy.
1 page, 4to. *July* 12, 1895. **£4 10s**
Referring to the correct interpretation of some Greek words referred to in Professor Ridgeway's letter in the Academy of July 13th.

232 **BYRNE** (Donn). **Hangman's House.**
FIRST EDITION. Post 8vo, *original cloth. London*, 1925. **£1 5s**

LORD BYRON.

233 **The Corsair.** A Tale.
FIRST EDITION. 8vo, *original wrappers, uncut. London*, 1814. **£18 18s**
The rare original issue, ending on page 100, and (as in Mr. Spoor's copy; see Wise's Ashley Library Catalogue), without the imprint at foot of page 100. Enclosed in buckram wrapper.

UNCUT SET.

234 **Don Juan.**
UNCUT SET OF THE FIRST EDITION.
Comprising Cantos 1 & 2, 4to, and Cantos 3-16, 8vo.
6 vols., *original boards, uncut. London*, 1819-24. **£180**
Comprises :—
Cantos 1 and 2. 4to. Published by Thomas Davison, Whitefriars. 1819.
Cantos 3, 4, 5. 8vo. Thomas Davison, Whitefriars. 1821.
Cantos 6—8. 8vo. John Hunt. 1823.
Cantos 9—11. 8vo. John Hunt. 1823.
Cantos 12—14. 8vo. John Hunt. 1823.
Cantos 15, 16. 8vo. John and H. L. Hunt. 1824.

235 **English Bards, and Scotch Reviewers.** A Satire.
FIRST EDITION. F'cap. 8vo, *full polished calf, g. e., by Riviere. London, printed for James Cawthorn*, N.D. (1809). **£6 6s**
First Edition. With the watermark E. & P. 1805.

236 **English Bards and Scotch Reviewers:** a Satire. Another Copy.
The genuine FIRST EDITION, with the paper watermarked 1805.
Small 8vo. *Fine copy very handsomely bound in contemporary full red morocco, the sides and back elaborately gilt.*
London, for James Cawthorn, N.D. **£8 10s**

237 **Fugitive Pieces.** A facsimile reprint of the suppressed edition of 1806.
4to, *original vellum, uncut, t. e. g.*
London, Printed for Private Circulation, 1886. **£3 3s**
One of seven copies printed on Japanese Vellum.

Byron (Lord)—*continued.*

238 **The Genuine Rejected Addresses,** presented to the Committee of Management for Drury-Lane Theatre; preceded by that written by Lord Byron, and adopted by the Committee.

THE RARE FIRST EDITION.

Post 8vo, *half calf. London,* 1812. **£25**

The history of the present publication may be told in a few words. On the completion of the New Theatre Royal, Drury Lane, the Committee of Management published the following advertisement :—

"REBUILDING OF DRURY-LANE THEATRE."

"The Committee are desirous of promoting a fair and free Competition for an Address to be spoken upon the opening of the Theatre, which will take place on the 10th of October next; they have therefore thought fit to announce to the Public, that they will be glad to receive any such Compositions, addressed to their Secretary at the Treasury Office in Drury-Lane, on or before the 10th of September, sealed up, with a distinguishing word, number, or motto, on the cover, corresponding with the inscription, on a separate sealed paper, containing the name of the Author, which will not be opened, unless containing the name of the successful Candidate.

"Theatre-Royal, Drury-Lane, August 13, 1812."

"Owing to an accidental delay in the publication of the above advertisement, the Committee have thought proper to extend the time for receiving addresses, from the last day of August to the 10th of September.

"A number of Addresses, indeed a very great number, were accordingly tendered to their acceptance : one of these, in course, could alone be spoken, but there was no doubt at all that one of them would be adopted. Whether the greater Bards disdained competition; or whether they revolted from gratuitous verse; whether a subject so obvious led the Writers into obvious thoughts; or, lastly, whether the Minor Poets were too feeble to hit the giant expectations of the Committee, cannot be decided; but certainly that Learned Body pronounced, on reading, or not reading them, that for some reason or other, all the Addresses presented were objectionable. In this dilemma, they put themselves under the care of Lord Byron, who prescribed in their case a Composition, which bears the honour of his Name, and occupies the first place in the following Collection." (Introduction.)

Practically all these Poetical pieces, including those of Lord Byron, naturally deal with Shakespeare, at the Opening of a Theatre where Shakespeare's Plays had been so successfully performed by Garrick and others.

239 **Lara.** A Tale.
Jacqueline. A Tale.

FIRST EDITION. F'cap. 8vo. *Fine uncut copy in the original boards. London,* 1814. **£7 10s**

240 **Marino Faliero,** Doge of Venice. An Historical Tragedy, in Five Acts. With Notes. **The Prophecy of Dante,** a Poem.

FIRST ISSUE OF THE FIRST EDITION.

8vo, *original boards, uncut, with the printed label on back. London,* 1821. **£15 15s**

In this First Issue the speech of the Doge on page 151 consists of 5½ lines

Byron (Lord): **Marino Faliero**—*continued.*

only. In the Second Issue seven new lines were introduced into this speech. The enlargement of the speech caused the text upon each succeeding page to run over until the end of the Act, and thus in the Second Issue page 154 carries 25 lines instead of 21 as in the First Issue.

241 **Poems,** Original and Translated.

Frontispiece.

SECOND EDITION. F'cap. 8vo, *full new levant morocco gilt, g. e.*

Newark, 1808. **£10 10s**

This, the Second Edition, contains several pieces which appear for the first time, viz., Song (page 26) : To the Duke of Dorset (page 62) : To the Duke of Delaware (page 116); Stanzas (page 168). Lines written beneath an Elm (p. 172).

242 **The Prisoner of Chillon.**

FIRST EDITION. 8vo, *original wrappers, uncut.*

London, Printed for John Murray, 1816. **£21**

This is the First Issue of the First Edition with the recto of Signature E.8. blank. In the Second Issue the list of Advertisements of Byron's Poems is transferred from the reverse to the recto of Signature E8, and the printer's imprint raised from the foot to the centre of the page.

243 **Werner,** a Tragedy.

FIRST ISSUE OF THE FIRST EDITION.

8vo, *original wrappers, uncut. London,* 1823. **£6 6s**

This copy contains no Advertisements.

ON "DON JUAN" AND "THE ISLAND."

244 **Autograph Letter Signed (initials) to John Hunt.**

1 page, 8vo. 9th April, 1823. **£125**

Of great literary interest and importance, mentioning "Don Juan" and "The Island."

"I add a few lines to what I wrote last week to request that you will have ye goodness to mention to Mr. Kd. that it is essential for me to have the remaining Cantos in proof immediately that I may correct the press, as also those of 'The Island' a poem in four Cantos now received in London. The number of unpublished C's of D.J. (including the 15th lately sent) is ten in all, forming three series or even three vols with only nine, allowing three for each.

"I open my letter (so do not calumniate the post) to say that I have just seen a young man late Clerk to Galignani of Paris, who tells me that of all my works D. Juan is the most popular, and sells doubly in proportion, especially amongst the women who send for it the more it is abused." Etc.

Byron (Lord)—*continued.*

245 **Autograph Letter (3rd Person) to Miss Doyle.**

1 page, 8vo. 6th April, 1816. **£18 18s**

Written by Byron a few days before leaving England, after the separation from his wife.

"Ld. Byron has this morning found the enclosed papers, which he presumes that Lady Byron had forgotten to take with her. They appear to be letters addressed to Miss Doyle, to whom Ld. B. now forwards them, & hopes that they will be found complete as she left them : they were lying in an open drawer."

246 **Illustrations of the Works of Lord Byron.** From Designs by Cruikshank.
Portrait of Byron and 40 *woodcuts.*
8vo, *loose in original paper covers.*
London, circa 1823. **10s 6d**

247 **A Byron Library;** A Catalogue of Printed Books, Manuscripts and Autograph Letters by George Gordon Noel, Baron Byron, collected by Thomas J. Wise, with copious descriptions and collations, illustrated with a large number of facsimiles of original manuscripts and rare titles.

4to, *cloth. London,* 1928. **£3 3s**

248 **BYRONIANA. Aman-Nilsson** (G.). **Medora Leigh ett apokryfiskt blad.** Lord Byron's Historia.

Post 8vo, *original wrappers. Stockholm,* 1927. **5s**

249 ——— **Astarte,** a Fragment of Truth concerning George Gordon Byron, Sixth Lord Byron, recorded by his Grandson, Ralph Milbanke, Earl of Lovelace.

With portraits and facsimiles.

FIRST EDITION. 4to, *original boards, uncut.*
Chiswick Press, 1905. **£4 10s**

250 ——— **Fugitive Pieces, and Reminiscences of Lord Byron.** Containing an entire new edition of the Hebrew Melodies, with the addition of several never before published; also Original Poetry, Letters, and Recollections of Lady Caroline Lamb. By I. Nathan.

With facsimile.

FIRST EDITION. Post 8vo, *fine copy in original boards, uncut.*
London, 1829. **£1 10s**

Byroniana—*continued.*

251 ——— **Medwin** (Thomas). **Conversations of Lord Byron:** Noted during a Residence with His Lordship at Pisa, in the Years 1821 and 1822.
With facsimile.
SECOND EDITION. 8vo, *original half calf. London*, 1824. **18s**

252 ——— **Byron** (Lady). **Remarks Occasioned by Mr. Moore's Notices of Lord Byron's Life.**
FIRST EDITION. 15 pp., 8vo, *unbound as issued.* 1830. **£36**

Excessively Rare. Only about 12 copies were privately printed.
Presentation Copy from Lady Byron, with inscription on title-page :—
" Wm. Mulready, Esqr.,
from Lady N. Byron."
Accompanying this is a letter sent on behalf of Lady Byron to Mulready :—
" Lady B. being confined to her bed with a very severe cold she wishes me to say from her that considering you as one of her sincerest as well as oldest friends, she hopes you will not read the enclosed without interest. You will observe that it is *not published* and as she is anxious not to get it into the newspapers she begs you will not to *part with it* or *let any copy be taken*—tho' *shew* it to whoever you please may like to see it. . . &c."
The pamphlet is an attack upon Moore's Life of Byron as regards Lady Byron's married life with him.
The " Remarks " constitute Lady Byron's account of the sequence of events which together led her to decide upon a permanent and legal separation from her husband.
A considerable amount of information regarding this scarce and interesting pamphlet is to be found in " Lady Noel Byron and the Leighs," privately printed in 1887.

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253 **CALDECOTT** (Randolph). **Irving** (Washington). **Old Christmas.**
With numerous full-page and other illustrations by R. Caldecott. 1876.
Bracebridge Hall.
Illustrated by R. Caldecott. 1877.
Together 2 vols. FIRST EDITIONS. Post 8vo, *bound by Riviere in mottled calf gilt, g. e., with the original cloth covers bound in at end. London*, 1876-77. **£6 6s**

254 ——— **A Sketch Book of R. Caldecott's.**
48 *coloured and other illustrations.*
Oblong 8vo, *original cloth. Circa* 1885. **7s 6d**

255 ——— **Blackburn** (Henry). **Randolph Caldecott:** A Personal Memoir of His Early Art Career.
Portrait and 172 *illustrations.* Large Paper Copy.
FIRST EDITION. 4to, *original cloth, uncut, t. e. g. London*, 1886. **18s**

WITH LENGTHY BALLAD.

256 **CAMPBELL** (Thomas). **Autograph Letter Signed to " My Dear Beattie."**

1 page, 4to. *Ems*, 30th August, 1841.

Also, on fly-leaf, **Autograph Ballad entitled " The Hind and Child."**

Comprising 34 verses of four lines each. Together, **£7 10s**

In his letter Campbell says :—" The writing of this Ballad has a little fever'd me—I knew it would. I strove against rhyming, but the story haunted me & could not help myself. May I ask you to tell Mr. Colburn that I have finish'd a poem . . . for his intended Annual." Etc.

This lengthy Ballad of 34 verses commences :—

" Ye Maids and Matrons come, caress
Weisbaden's gentle Hind
And smiling deck his glossy neck
With forest flowers entwin'd." Etc., etc.

257 ——— **" On finishing an Account of the Planetary System,"** being an Exercise, in the form of a Poem, in the Autograph of Thomas Campbell when a boy at school.

Extending to 1½ pp., 4to. **£5 5s**

The first verse reads :—

" Celestial Ruler of the boundless plan
That guidst the thoughts and swayst the heart of man
Still mighty Sire direct thy willing mind
In each improving scene delight to find
Still be it mine to dart the admiring gaze
Thro all the attributes and wondrous ways
And (far as mortal may the theme pursue)
By nature let, thy providence to view
Teach me to search with contemplation's eye
Through countless Worlds, Omnipotence on high
To view thy terrors in the driving storm
Or bounteous grace in Autumn's milder form
With heart o'erflowing let me view the power
That sheds benign the spring's returning showr
And whilst thy voice bids slumbring nature wake
Let gratitude arise and all its joys partake."

258 **CARLETON** (William). **Traits and Stories of the Irish Peasantry.**

With numerous full-page plates and woodcuts by Phiz, Harvey, Gilbert, etc.

2 vols., 8vo, *original cloth, uncut. Dublin*, 1843. **£6 6s**

The First Edition with these illustrations.

THOMAS CARLYLE.

259 **The French Revolution:** a History.

FIRST EDITION. 3 vols., post 8vo, *half calf gilt, s. e.*
London, 1837. **£17 17s**

A fine copy, with all the half-titles. Inserted is an Autograph Letter, 2 pp., signed by the author, to Mr. Cameron :—" . . . We cannot come to-morrow but there will another day arrive (other days, with sun in them, and a studio nearer hand), and you shall have a stroke at my face if you persist in wishing it. Depend upon that, and let us (as the Latins say) ' hasten slowly.' "

260 **Inaugural Address at Edinburgh, April 2, 1866;** by Thomas Carlyle, on being installed as Rector of the University there.

FIRST EDITION. Post 8vo, *original wrappers.*
Edinburgh, 1866. **£1 1s**

261 **Latter-day Pamphlets.**

FIRST EDITION. THE COMPLETE SET OF EIGHT ORIGINAL PARTS, *in the wrappers as issued.*
8vo, *enclosed in a buckram case.*
London, Chapman and Hall, 1850. **£14 14s**

262 **Occasional Discourse on the Nigger Question.** Communicated by T. Carlyle.

48 pp., f'cap. 8vo, *original wrappers. London*, 1853. **15s**

The First Edition in book form. This article first appeared in Fraser's Magazine, December, 1849—it is reprinted here with some additions.

263 **Shooting Niagara: and After?**

FIRST EDITION. Post 8vo, *full calf gilt, g. e.*
London, 1867. **£11 11s**

Presentation Copy from Carlyle to John Ruskin, with Autograph Inscription on title :—
" To John Ruskin Esq. &c. &c. with many regards. T. C. (Chelsea 1867)."
Also two or three marginal notes in Ruskin's autograph.

264 **Wilhelm Meister's Apprenticeship.** A Novel. From the German of Goethe.

FIRST EDITION. 3 vols., post 8vo, *original boards, with the original labels nearly perfect, uncut.*
Edinburgh, 1824. **£25**

Binding repaired.

Carlyle (Thomas)—*continued.*

265 **Autograph Letter Signed to Rev. Thomas Murray.**

4 pp., 4to. *Kinnaird House*, 17 June, 1823. **£31 10s**

". . . You want to be informed how I spend my time here, and what novelties I have discovered in the country of the Celts. As to my time, it passes in the most jocund and unprofitable manner you can figure. I have no professional labour to encounter that deserves being named. I am excellently lodged, and experience nothing but suitable treatment in all points. There are plenty of books, too, and paper and geese; there are mountains of mica-slate, and woods and green pastures and clear waters and azure skies to look at: I read, or write and burn, at rare intervals; I go scampering about on horseback; or lie down by the grassy slopes of the Tay, and look at Schiehallion and Bengloe with their caps of snow, and all the ragged monsters that keep watch around them, since the creation never stirring from their post; I dream all kinds of empyrean dreams, and live as idly as if I were a considerable proprietor of land. Such work, of course, will never do at the long run; and pity that it will not, for it passes very smoothly. . .

" What writing, or what studying? How is it with the Earl of Stair, and with the world in general? Except for a Dumfries Courier and a daily Times, I might as well be living in the fifth belt of Jupiter."

266 **Autograph Letter Signed to Fitzgerald.**

4 pp., 8vo. *Chelsea*, 22nd September, 1846. **£21**

An extremely interesting letter referring to his flying visit to Ireland where he saw O'Connell in Conciliation Hall; also mentioning several of the literary celebrities of the day—Tennyson, Thackeray and Browning.

". . . After a couple of weeks in Lancashire, I went across to Scotland; saw rainy weather, rotten potatoes, brutal drunken navvies, and other unpleasant phenomena; went no further North than Dumfriesshire;—at length with a dead-lift effort, decided to pass over into Ireland. . . For some days accordingly I did see a bit of Ireland; roamed over the stones of Dublin, a little among the Wicklow Hills; saw Daniel in his green cap in Conciliation Hall (the hugest *palpable* humbug I had ever before set eyes on). . . .

" From Moxon I heard the other day that Tennyson and he *had* just been in Switzerland; that T. was actually at that time in Town, his address unknown; Moxon very kindly just bound for Ramsgate—undertook to send Alfred to me if he could; but has not succeeded hitherto. Thackeray I have heard of at Boulogne or Brighton; Spedding I missed in Cumberland; I think there is nobody left here whom you know; but indeed I keep out of all people's way as much as may be. Do you know Poet Browning? He is just *wedded*, as his card testifies this morning. The Mrs. Browning still an enigma to us here." Etc.

LEWIS CARROLL.

267 **Alice's Adventures in Wonderland.**

With 42 illustrations by John Tenniel.

FIRST PUBLISHED EDITION. Post 8vo, *full new morocco gilt, g.e., original covers bound in at end. London*, 1866. **£75**

Carroll (Lewis)—*continued.*

268 **Alice's Adventures under Ground.** Being a facsimile of the original MS. book, afterwards developed into "Alice's Adventures in Wonderland."

With 37 illustrations by the Author.

FIRST EDITION. Post 8vo, *original cloth, g. e.*

London, 1886. **£18 18s**

Presentation Copy from the Author, with inscription on half-title :—

"Marion Quin,
with the Author's love.
July 13, 1897."

PRESENTATION COPY.

269 **Avventure D'Alice Nel Paese delle Meravigle per Lewis Carroll.** Tradotte Dall'Inglese da T. Pietrocòla-Rossetti.

FIRST ITALIAN EDITION. Post 8vo, *original cloth, g. e.*

Londra, 1872. **£30**

Presentation Copy with the following inscription in Carroll's Autograph :—

"Ethel Margaret Arnold
from the Author.
March 2, 1876."

PRESENTATION COPY TO HIS SISTER.

270 **Curiosa Mathematica.**

Part I. **A New Theory of Parallels.**

Third Edition. 1890.

Part II. **Pillow Problems thought out during sleepless nights.**

FIRST EDITION. 1893.

2 vols., post 8vo, *original cloth. London*, 1890-93. **£25**

Part I. is a Presentation Copy from Carroll to his sister with inscription in his Autograph :—

"Henrietta H. Dodgson
from her affecte Brother the Author.
Nov. 7, 1890."

271 **Eight or Nine Wise Words about Letter-Writing.**

FIRST EDITION. 16mo, *original wrappers.*

Oxford, 1890. **£6 6s**

Presentation Copy from the Author, with inscription on Contents leaf :—

"Mary Jackson
from the Author,
Sept. 15, 1890."

Carroll (Lewis)—*continued.*

272 **Euclid and his modern Rivals.** By Charles L. Dodgson.
FIRST EDITION. Post 8vo, *original cloth.*
London, 1879. **£3 10s**

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With a Prefatory Note by William H. Draper.
Narrow small 8vo, *original binding.*
London, Chatto and Windus, 1907. **10s 6d**

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FIRST EDITION. Post 8vo, *original cloth. London*, 1887. **£3 3s**

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With 9 illustrations by Henry Holiday.
FIRST EDITION. F'cap. 8vo, *original cloth, g. e.*
London, 1876. **£3 3s**

276 **The Hunting of the Snark;** an Agony in Eight Fits.
With 9 illustrations by Henry Holiday.
FIRST EDITION. Post 8vo, *original red cloth gilt, g. e.*
London, 1876. **£18 18s**

Presentation Copy from the Author, with inscription on half-title :—
" Mary Suter Brown
from the Author."

277 **The Nursery " Alice."**
Twenty fine coloured engravings enlarged from Tenniel's illustrations, the cover designed and coloured by E. Gertrude Thomson.
4to, *original boards. London*, 1889. **£100**

A beautifully clean copy of the very rare " pre-first " edition, the text printed in a different tone of brown from the ordinary 1890 edition, and before the publication price was printed upon the title-page. Also the preface is dated 1889.

The present copy was presented (presumably by the author's sister) with inscription on title " For Vivian, with L. Dodgson's love, Mar. 19, 91."

Inserted is a photograph of Vivian's mother Mrs. E. Russell Morris, taken by Charles Dodgson on the roof over his rooms at Oxford.

PRESENTATION COPY.

278 **Rhyme? and Reason?**
With 74 illustrations by A. B. Frost and H. Holiday.
FIRST EDITION. Post 8vo, *clean copy in the original cloth.*
London, 1883. **£36**

PRESENTATION COPY with the following inscription in Carroll's Autograph :—

" E. F. Sampson,
with sincere regards from
the Author. December 17, '83."

Carroll (Lewis)—*continued.*

279 **Rhyme? and Reason?**
With 65 *illustrations by Arthur B. Frost and* 9 *by Henry Holiday.*
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PRESENTATION COPIES.

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FIRST EDITION. *London,* 1889.

Sylvie and Bruno Concluded.
With 46 *illustrations by Harry Furniss.*
FIRST EDITION. *London,* 1893.
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London, 1889-93. **£36**

With Autograph Presentation Inscription in each volume, the first reading :—
" Lizzie Wilcox
from her aff^te^. Cousin
the Author.
Dec. 12, 1889."
and the second :—
" Lizzie Wilcox
from her affectionate Cousin
the Author.
Dec. 27, 1893."

281 **Sylvie and Bruno.**
With 46 *illustrations by Harry Furniss.*
FIRST EDITION. *London,* 1889.

Sylvie and Bruno Concluded.
With 46 *illustrations by Harry Furniss.*
FIRST EDITION. *London,* 1893.
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London, 1889-93. **£4 4s**

282 **Through the Looking-Glass and What Alice Found There.**
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283 **Through the Looking-Glass and What Alice Found There.**
With 50 *illustrations by John Tenniel.*
Post 8vo, *original cloth. London,* 1887. **£30**

Presentation Copy from the Author with inscription on half-title :—
" Hilda Vaughan from the Author, Aug. 1887."

Carroll (Lewis)—*continued.*

PRESENTATION COPY FROM LEWIS CARROLL.

284 **Browne** (Maggie). **Wanted—A King;** or How Merle set the Nursery Rhymes to Rights. By Maggie Browne.

With Original Designs by Harry Furniss.

Post 8vo, *original cloth. London,* 1891. **£30**

Presentation Copy from Lewis Carroll to his young friend Maggie (Margaret Bowman). On the fly-leaf in his Autograph is the following charming inscription in verse) :—

" Written by Maggie B —
Bought by me :
A present to Maggie B——
Sent by me :
But *who* can Maggie be?
Answered by me :
' *She is she.*"
C.L.D. Aug. 13, 1891."

" Wanted a King " is written in the exact style of " Alice in Wonderland." The authoress, Maggie Browne, was a personal friend of Lewis Carroll (she is mentioned in " Life and Letters of Lewis Carroll ") and one can easily imagine that he had a very important hand in compiling the book.

The recipient " Maggie B " was his very intimate girl friend Maggie Bowman —the following reference (among others) is made to her in " Life and Letters " :— " The Bowman children sometimes came over to visit him at Oxford, and he used to delight in showing them over the colleges, and pointing out the famous people whom they encountered."

PRESENTATION COPY FROM LEWIS CARROLL.

285 **Little Thumb.** A Fairy Story by Hans Anderson.

Illustrated by Laura Troubridge (the text as translated by Miss Peachey).

Oblong 4to, *original covers. London* (1893). **£8 8s**

Presentation copy from Lewis Carroll to his girl friend, Emma Bowman, with inscription by him on fly-leaf :—

" Empsie Bowman
from C. L. Dodgson.
Sep. 9, 1893."

Emma Bowman was " The Dormouse " and also " Second Ghost of an Oyster " in the children's performance of " Alice in Wonderland," and " Through the Looking Glass " at the Royal Globe Theatre, December, 1888.

286 **Collingwood** (S. D.). **The Life and Letters of Lewis Carroll.**

Illustrated.

Post 8vo, *original cloth, uncut, t. e. g. London,* 1898. **15s**

Carroll (Lewis)—*continued.*

287 **Autograph Letter Signed to Tom Taylor.**
3 pp., 8vo. *Oxford, 27th June,* 1878. **£21**

An interesting letter concerning a child actress who was to appear as "Oliver Twist."

"I write to tell you that my young friend Miss Lizzie Coote . . . is going to appear at the Olympic, on July 8, as 'Oliver Twist': I very much hope you will be able to go & see it, if not the first night at any rate soon. It is the first serious part she has taken, & would I should think give you good materials for judging whether she has, or has not, a real talent for acting. . . .

"By-the-way, Carrie Coote (aet 8) is acting in 'Proof' at the Adelphi. She is a clever little thing: & if you ever thought of writing a piece to introduce the elder sister, you might do worse than introduce both."

288 **Autograph Letter Signed to "My Dear Lucy."**
4 pp., 8vo. *Ch. Ch., 24th November,* 1877. **£12 10s**

An interesting letter written to one of his numerous little girl friends and referring to "looking glass writing."

"The Three Furies are at it still! This morning I have received letters from all three; & the 3 Christian names, Katie, Lucy, and Agnes (so painfully suggestive of Clotho, Lachesis & Atropos) place the thing beyond a doubt, that they are *Furies*, not Fates.

"You must hold my letters up to the looking glass to read them, & then you will see that the 'words of unmeant bitterness' all go the other way in their inner meaning. There are very few things I have 'had to' do here for a good while back, that I have enjoyed half as much as the day's entertaining of a certain cousin. And for the walk to Magdalen Bridge in the moonlight I shall ever be grateful to you. I should never have done it alone, & the memory of it is quite a little oasis—or shall we say a sandwich in my monotonous life here. Why shouldn't we enjoy things we 'have to' do."

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Sq. 12mo, *original wrappers. London,* 1808. **£1 16s**

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With three copperplates in colour.
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291 **The Comic Adventures of Old Dame Trot, and Her Cat:** Correctly printed from the Original in the Hubbardonian Library.
With coloured illustration on each page.
F'cap. 8vo, *limp cloth. London, circa* 1830. **15s**
Somewhat soiled.

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294 **Dame Partlet's Farm;** containing an account of the Great Riches she obtained by Industry, the good life she led, and alas, Good Reader; her Sudden Death. To which is added A Hymn written by Dame Partlet just before her death and an Epitaph for her Tomb-Stone.
Illustrated with woodcuts.
16mo, *half calf. London, J. Harris,* 1806. **£2 10s**

295 **Dorset** (Catherine Ann). **The Lion's Masquerade.** A Sequel to the Peacock at Home, written by a Lady.
Illustrated with 6 *elegant engravings.*
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London, J. Harris, 1807. **£3 3s**

296 ——— **The Peacock "At Home,"** a Sequel to the Butterfly's Ball.
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302 **Roscoe** (William). **The Butterfly's Ball and the Grasshopper's Feast.**
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Coleridge (Samuel Taylor)—*continued.*

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FIRST EDITION. Small 4to, *original wrappers. London, Privately Printed,* 1917. **£4 4s**
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318 **Wise** (T. J.). **A Bibliography of the Writings in Prose and Verse of Samuel Taylor Coleridge.**
Small 4to, *half buckram, uncut, as issued.*
London, Printed for the Bibliographical Society, 1913.
Coleridgeiana, being a Supplement to the Bibliography of Coleridge.
Small 4to, *original wrappers.*
London, Printed for the Bibliographical Society, 1919. Together 2 vols. **£2 10s**

319 **Autograph Letter Signed (Probably addressed to Alaric Watts).**
6 pp., 4to. *Highgate, c.* 1828. **£105**
A very fine letter on literary and other matters. Mentioning Wordsworth, Scott, Southey, etc. With poem of 20 lines in text.
". . . . I am well aware, how imperfect my information is respecting all publishing schemes, & therefore rely little on my own anticipations of success or failures. I know likewise that boastful whispers & confidential hints respecting the price of copy right & the capital hazarded, are among the ways & means of exciting curiosity &c. &c. Still however, the sums expended in this work on the one hand, and the proportions as well as quality of the contents of the other are such, that a sale adequate to the re-instatement of the former would overstep my conceptions of the probable. To Sir Walter Scott a sum (so I was assured) less than £600 but more than 500 guineas was given for certain Tales, that occupy more than one third of the whole volume. Southey had written a poem which would have occupied at least one fourth of the volume, & tho' this has been managed, & other poems substituted, yet on the whole, as far as I could judge from a very

Coleridge (Samuel Taylor)—*continued.*

A.L.S. (Probably addressed to Alaric Watts)—*continued.*

hasty overlook of the volume, I could not help thinking that in the course of a morning you and I could have sketched out a scheme incomparably better suited to a *Gaudy Book*, in every respect. Of Sir Walter's powers I have as high admiration as you can have, but assuredly, polish of style, and that sort of prose which is in fact only another kind of poetry, nay, of metrical composition, the metre incognito, such as Sterne's Le Fevre, Maria, Monk &c. or the finest things in the mirror. This is not Sir Walter's excellence. He needs sea-room, space for development of character by dialogue &c. &c. and even in his most successful works the Tale is always the worst part, clumsily evolved & made up of incidents that are purely accidental. Now in a fine book with costly plates &c. &c. each page should be or have the semblance of being something per se. A Cannongate Tale on hot-pressed rich paper &c. &c. I do not know how, but it would read natural to my feelings. However it is done, and there is an end of it. From a mistake & from the Editor's being overlayed by the surplus quantity of the contributions he has received, the only articles of my writings are a few epigrams which Mr. Reynolds selected from an old memorandum book of mine, and a poem written for one of his engravings 'Boccaccio's Garden,' of which if you say, they are a vigorous copy of verses, you would confer all the commendations I should be willing to receive from your judgment. . . If you have either space, or time, or wish for any poem with my name in your souvenir of this year, I will shew you the poor meagre *all*, I have, but which shall be at your service." Etc.

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,, 11. Sam Weller. First and second states.
,, 12. Mrs. Bardell faints. First and second states.
,, 13. The Election. First and second states.
,, 14. Mrs. Leo Hunter's Party. First and second states.
,, 15. Seminary for Young Ladies. First and second states.
,, 16. Pickwick in the Pound. First and second states.
,, 17. Pickwick in Attorney's Office. First and second states.
,, 18. Heyling and the Old Man. First and second states.
,, 19. Pickwick and Middle-aged Lady. First and second states.
,, 20. Mr. Weller Attacks. First and second states.
,, 21. Mr. Muzzle's Kitchen. First and second states.
,, 22. Christmas Eve at Wardles. First, second and third states.
,, 23. The Goblin and Sexton. First, second and third states.
,, 24. Pickwick Slides. First, second and third states.
,, 25. Interview with Sergeant Snubbin. First, second and third states.
,, 26. The Valentine. First, second, third and fourth states.
,, 27. The Trial Scene. First, second, third and fourth states.
,, 28. Card Room at Bath. First, second and third states.
,, 29. The Sedan Chair. First, second and third states.
,, 30. Comicality at Bob Sawyers. First, second and third states.
,, 31. Mr. Pickwick sits for his portrait. First, second and third states.
,, 32. The Warden's Room. First, second and third states.
,, 33. Jingle in the Fleet. First, second and third states.
,, 34. The Red-nosed Man. First, second and third states.
,, 35. Mrs. Bardell at the Fleet. First, second and third states.
,, 36. Winkle returns. First, second and third states.
,, 37. Ghostly Passengers. First, second and third states.
,, 38. Sawyer's Mode of Travelling. First, second and third states.
,, 39. Rival Editors. First, second and third states.
,, 40. Mary and the Fat Boy. First, second and third states.
,, 41. Weller and his Friends. First, second and third states.

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Dickens (Charles)—*continued.*

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WITH ENGRAVER'S PROOF OF THE VIGNETTE.

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" My Dr Sir,

The only thing I can suggest is to carry a little more light along the road towards the houses.

Yours truly

Geo. Cruikshank."

and has added the necessary shading to the cut.

Charles Dickens is supposed to have been connected with the literary part of the book.

563 **Sketches by " Boz,"** illustrative of Every-Day Life, and Every-Day People.

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PRESENTATION COPY from Charles Dickens with inscription in his Autograph on the title :—

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From Charles Dickens.
Twenty Third November 1841."

Dickens (Charles)—*continued*

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This forms a companion volume to Dickens' Sketches of Young Gentlemen and Young Couples.

The Author of the present work, it is thought, is one of the Mayhew Brothers. Dickens wrote his Sketches of Young Gentlemen as a protest against this attack on the fair sex.

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First Issue.

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Dickens has made the Presentation Inscription on a sheet of Gadshill note-paper, which is inserted in the first volume and reads as follows :—

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Charles Dickens to
Frederic Ouvry this set
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Each volume carries Frederic Ouvry's bookplate.

In Forster's Life of Charles Dickens, many references are made to Dickens' valued friend, Frederic Ouvry, and some of his most interesting letters were addressed to him.

Ouvry drew up the agreement for the publication of Dickens' last book, "Edwin Drood," and inserted therein a clause which appeared for the first time in any of his agreements stating what should be done in the event of Charles Dickens dying during the composition of the work.

Frederic Ouvry, besides being a lawyer, was a celebrated antiquary, and was President of the Society of Antiquaries. Charles Dickens depicted him in a paper in "Household Words" as "Mr. Undery."

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585 **Wackford Squeers and Pecksniff.** An Unpublished letter by Charles Dickens.

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This letter of Charles Dickens is perhaps the most important that he wrote, for it deals with his expedition to Yorkshire and the Origin of Squeers and Smike.

Dickensiana—*continued.*

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" I am doubtful about the Ghost-stories, because they are perfectly inconsistent with your warranty (their incoherent numbering has nearly driven me mad) observe. In the Bishop's story, the Bishop's wife did not see the hand at the Kitchen-curtain, she only repeats what the servants told her, and it is always possible that the Servants, or some of them, may have made the whole of the uproar which she only heard. Neither did she see the form pass inside the curtain. In your very first narrative, you get the second-hand evidence, such as could not be admitted in a Court of Law. The Black Cat story again, is second-hand. You claim to have got it at first hand, but you didn't so get it. A man comes to the Bishop and tells him such and such things, of which the Bishop's wife tells you. That is not the warranty you announce in the beginning. . .

" I am truly grieved to hear that you are not well, but you do not—cannot be expected to—realize the difficulties of my life at this time. Expecting Dolly back—the American question still undecided until then—but the probability before me of leaving all I hold dear, on the 2nd of November. I have to fix my disturbed mind on the Xmas story I am doing with Wilkie, and to hammer it out bit by bit as if there were nothing else in the world; while the regulation of my personal affairs, the six months prospective management of a great periodical published every week, the course to be taken in America, the apportionment of 100 nights of hard work—tug at my sleeves and pull at my pen every minute in the day. In the face of all this, everything but the story must be dismissed, until the story is done. And when it is done, all this, which might take a year, will have to be disposed of in a hurried week or two." Etc.

587 **Autograph Letter Signed (initials) to his Butler, John Thompson.**

1 page, 8vo. Gad's Hill Place, 13th August, 1857. **£21**

After the death of Douglas Jerrold in June, 1857, Dickens organised a series of performances for the benefit of his friend's family, one of which was Wilkie Collins' " Frozen Deep," to which this letter refers.

" Mr. Berger wishes you to take the Bell that is struck in the Frozen Deep to Manchester among the properties. . . My little handbell must be strongly mended, or a new one bought. The clapper always comes out of it, when I want it most.

" See that the snow you take to Manchester is better made than the last. It was very badly cut, and much too large."

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With John Drinkwater's Autograph Signature on title-page.

643 **The Pied Piper.**
FIRST EDITION. Post 8vo, *original covers.*
Printed for Private Circulation, 1912. **£4 15s**

With John Drinkwater's Autograph Signature and date on title-page.
Only a few copies were issued for the Workers at Bournville, 1912.

644 **Poems of Love and Earth.**
FIRST EDITION. Crown 8vo, *original cream boards.*
London, 1912. **£1 10s**

PRESENTATION COPY.

645 **Poems of Men and Hours.**
FIRST EDITION. Crown 8vo, *original cream boards, uncut.*
London, David Nutt, 1911. **£3 10s**

Presentation Copy, with inscription by the Author on half-title :—
" To
Douglas Golding
from
John Drinkwater, 1911."

646 **Preludes.** 1921-1922.
FIRST EDITION. Royal 8vo.
Printed on hand-made paper at the Morland Press, and bound in full vellum, uncut, t.e.g. 1922. **£1 5s**

One of the Special Issue of 125 copies, numbered and signed by the Author.

Drinkwater (John)—*continued.*

647 **Puss in Boots.** A Play in Five Scenes.
FIRST EDITION. Small crown 8vo, *original pink paper wrappers.*
London, David Nutt, 1911. **£1**

648 **Rebellion.** A Play in Three Acts.
FIRST EDITION. Crown 8vo, *original wrappers, uncut.*
London, David Nutt, 1914. **£5**

Presentation Copy from the Author to Minnie Suckling, one of the Actresses in the Play, with inscription on half-title :—

" To
Minnie Suckling
from John Drinkwater, 2/5/14."

And at the end the Autograph Signatures of the whole of the Cast, twenty-two in all.

649 **Rebellion.** Another Copy.
FIRST EDITION. Crown 8vo, *original wrappers.*
London, David Nutt, 1914. **15s**

650 **Some Contributions to the English Anthology.** (With special reference to the Seventeenth Century).
Royal 8vo, *original wrappers.*
London, Published for the British Academy, 1922. **£2 5s**

Presentation Copy from the Author to his Father, with inscription on first page :—

" Dad
from
John with love."

651 **The Storm:** A Play in One Act.
FIRST EDITION. 12mo, *original wrappers.*
Published by the Author at the Birmingham Repertory Theatre, 1915. **£3 10s**

Presentation Copy from John Drinkwater to his Father, with inscription on half-title :—

" Ex Libris
A. E. Drinkwater.
John Drinkwater."

652 **The Storm.**
Another Copy of the FIRST EDITION. Small 8vo, *original wrappers.*
Published by the Author at the Birmingham Repertory Theatre, 1915. **£1 10s**

Drinkwater (John)—*continued.*

PRESENTATION COPY.

653 **Swords and Ploughshares.**

FIRST EDITION. Crown 8vo, *original cloth, with printed label.*
London, Sidgwick and Jackson, 1915. **£2 10s**

Presentation Copy from the Author, inscribed on the reverse of the half-title :—
" To
Granville and Helen Bantock,
from
John Drinkwater,
1916."

654 **Tides.**

FIRST EDITION. 8vo, *original vellum, uncut.*
London, Beaumont Press, 1917. **£5 5s**

One of 20 copies on Japanese Vellum, Signed by the Author.
This was the first book issued by the Beaumont Press.

655 **Tides.**

Crown 8vo, *original cloth, with printed label.*
London, Sidgwick and Jackson, 1917. **£3 3s**

Presentation Copy from the Author, with the following inscription :—
" To
Edmund Gosse,
from
John Drinkwater. 1917."

Also enclosed is a card bearing the following words in the Author's handwriting :—

" To save you trouble I've marked the additional poems."—J.D.

This is an enlarged edition of the Beaumont Press issue, with 15 new Poems added.

656 **The World's Lincoln.**

FIRST EDITION. 8vo, *boards.*
New York, The Bowling Green Press, 1928. **£1 10s**

657 **X = O.** A Night of the Trojan War. A Play.

FIRST EDITION. F'cap. 8vo, *original wrappers, uncut.*
Published by the Author at the Birmingham Repertory Theatre, 1917. **£1 15s**

EDMUND DULAC.

658 **Andersen** (Hans Christian). **Stories from Hans Andersen.**
With illustrations by Edmund Dulac; numerous large coloured plates. First impressions.
One of the Large Paper special issue, signed by the Artist. 4to, *full vellum, extra gilt, top edges gilt.*
London, 1911. **£5 15s**

659 **Fairy Book.** Fairy Tales of the Allied Nations.
With 15 *full-page coloured plates by Edmund Dulac.*
LARGE PAPER COPY. 4to, *original buckram gilt, uncut, t.e.g.*
London, N.D. **£3 15s**
One of 350 copies. Signed by the Artist.

660 **A Fairy Garland,** being Fairy Tales from the Old French.
EDITION DE LUXE. 4to, *half vellum, t.e.g.*
London, 1928. **£2 15s**
Signed by the Artist.

661 **Hawthorne** (Nathaniel). **Tanglewood Tales.**
LARGE PAPER. 4to, *original half vellum, uncut, t.e.g.*
London, N.D. **£4 4s**
One of 500 copies. Signed by the Artist.

662 **Princess Badoura.** A Tale from the Arabian Nights, retold by Laurence Housman.
With 10 *full-page coloured illustrations by Edmund Dulac.*
4to, *original buckram gilt, uncut, t.e.g.*
London, N.D. **£3 10s**
Limited Edition signed by the Artist.

663 **Rosenthal** (Leonard). **The Kingdom of the Pearl.**
With 10 *full-page coloured plates by Edmund Dulac.*
Large Paper Copy. 4to, *full vellum gilt, uncut, t.e.g.*
London, N.D. **£5 5s**
One of 100 copies. Signed by the Artist.

664 **Rubaiyat of Omar Khayyam;** rendered into English Verse by Edward Fitzgerald.
With 20 *full-page coloured plates by E. Dulac.*
4to, *original vellum gilt, uncut, t.e.g.*
London, N.D. **£9 9s**
One of 750 copies. Signed by the Artist.

Dulac (Edmund)—*continued.*

665 **Sindbad the Sailor;** and other stories from The Arabian Nights.
With 23 coloured plates by Edmund Dulac.
4to, *original vellum gilt, uncut, t.e.g.*
London, N.D. **£5 5s**

One of 500 copies. Signed by the Artist.

666 **Stories from the Arabian Nights.** Retold by Laurence Housman.
With 50 coloured plates by Edmund Dulac.
Large Paper Copy. 4to, *original vellum, t.e.g.*
London, 1907. **£6 18s**

One of 350 copies. Signed by the Artist.

667 **DU MAURIER** (George). **Peter Ibbetson.**
With numerous illustrations by the Author.
FIRST EDITION. 2 vols., royal 8vo, *clean in original cloth.*
London, 1892. **£16 16s**

LORD DUNSANY.

668 **The Chronicles of Rodriguez.**
With signed frontispiece by S. H. Sime.
FIRST EDITION. Imperial 8vo, *original half vellum, uncut, t.e.g.*
London, 1922. **£3 3s**

One of 500 copies printed.

669 **A Dreamer's Tales.**
FIRST EDITION. Post 8vo, *original cloth, uncut, t.e.g.*
London, 1910. **£2 15s**

670 **If.** A Play in Four Acts.
FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1921. **10s 6d**

671 **The King of Elfland's Daughter.**
With signed frontispiece by S. H. Sime.
FIRST EDITION. Imperial 8vo, *original half vellum, uncut, t.e.g.*
London, 1924. **£3 3s**

One of 250 copies only printed.

672 **Plays of Gods and Men.**
With portrait.
FIRST EDITION. Post 8vo, *half buckram.*
London, 1917. **£1 1s**

Dunsany (Lord)—*continued.*

673 **The Sword of Welleran,** and other Stories.
Frontispiece and 9 full-page illustrations by S. H. Sime.
FIRST EDITION. Small 4to, *original cloth, uncut, t.e.g.*
London, 1908. **£2 10s**

674 **Tales of War.**
FIRST EDITION. Post 8vo, *original half cloth.*
London, 1918. **£1 5s**

PRESENTATION COPY.

675 **Time and the Gods.**
FIRST EDITION. Square 8vo, *original boards.*
London, 1906. **£10 10s**
Presentation Copy, with inscription by the Author on half-title :—
" Douglas Ainslie,
from
Dunsany."

676 **Time and the Gods.**
With 10 full-page illustrations by S. H. Sime.
FIRST EDITION. Square 8vo, *original half buckram, uncut.*
London, 1906. **£3 15s**

677 **Autograph Letter Signed to Mrs. Bland.**
2½ pp., 8vo. *Carlton Club, Pall Mall.* N.D. **15s**
" I wonder if you would care to look at my tale in the ' Saturday ' of May 2nd which I am sending you, the revelation of its short-comings has not yet reached me as I only wrote it such a short time ago.
" Very many thanks for the book which I have just received; I like the ones that I have read enormously and ' the Literary Sense ' too." Etc.

GEORGE ELIOT.

678 **Early Essays.**
FIRST EDITION. Square 8vo, *original buckram, uncut, t.e.g.*
London, Privately Printed, 1919. **£1 10s**
Only 220 copies printed.

679 **Felix Holt the Radical.**
FIRST EDITION. 3 vols., crown 8vo, *good copy in the original cloth (a slight defect on the binding of Vol. I.).*
Edinburgh and London, 1866. **£15 15s**

Eliot (George)—*continued.*

680 **Impressions of Theophrastus Such.**
FIRST EDITION. Crown 8vo, *original cloth.*
Edinburgh and London, 1879. **18s**

681 **The Mill on the Floss.**
FIRST EDITION. 3 vols., 8vo, *fine copy in the original cloth, uncut.*
Edinburgh and London, 1860. **£52 10s**

One of the copies having in Vol. I. the rare Advertisement Leaf before the first page of Text.

682 **Scenes of Clerical Life.**
FIRST EDITION. 2 vols., post 8vo, *full morocco, g.e., by Riviere.*
London, 1858. **£25**

683 **The Spanish Gypsy:** A Poem.
FIRST EDITION. 8vo, *original cloth.*
Edinburgh and London, 1868. **£1 6s**

684 **George Eliot's Life as Related in her Letters and Journals.** Arranged and Edited by her Husband, J. W. Cross.
FIRST EDITION. 3 vols., crown 8vo, *original cloth.*
Edinburgh and London, 1885. **£2 5s**

685 **Thirty Four Autograph Letters Signed to Frederic Harrison.**
100 pages, 8vo. *Dated from The Priory, Regents Park, Dorking, Granada, Witley, etc.* 1866-1880. **£150**

A very fine and exceptionally interesting collection of letters written by George Eliot to Frederic Harrison, the Positivist and writer, to whom she frequently appealed for assistance and guidance in legal matters for use in "Felix Holt," the plot of which turns to a large extent on an intricate legal imbroglio.

She expresses her delight on reading his article on Industrial Co-operation, mentions her book "Romola," and that she has again taken up "The Spanish Gypsy" which had been laid aside owing to ill-health, a copy of which she afterwards sends him in grateful remembrance.

In the concluding letter of the collection she gives quotations from Wordsworth's "Prelude" which she thought Harrison could use in his lectures on Positivism, a subject in which she was deeply interested.

The above letters formed the basis of an interesting essay "Reminiscences of George Eliot" by Frederic Harrison, published in his "Memories and Thoughts," 1906. He there points out that the Attorney General's "opinion" as quoted in Chapter XXXV of "Felix Holt," was printed by George Eliot from his own words.

"I have had it in my mind to write to you for many days, wanting to tell you, yet feeling there might be some impertinence in doing so, of the delight & gratitude I felt in reading your article on Industrial Co-operation. Certain points admirably brought out in that article would I think be worth the labour of a life if one could help in winning them thorough recognition. I dont mean that my

Eliot (George): **34 A.L.S.'s to Frederic Harrison**—*continued.*

thinking so is of any consequence, but simply that it is of consequence to me when I find your energetic writing confirm my own faith." Etc.

"The ample & clear statement you have sent me with kind promptness has put me in high spirits—as high spirits as can belong to an unhopeful author suffering from a billious attack. Your hypothetical case of a settlement suits my needs surprisingly well. I shall be thankful to let Sugden alone & throw myself entirely on your goodness, especially as what I want is simply a basis of legal possibilities, & not any command of detail. I want to be sure that my chords will not offend a critic accomplished in Thorough Bass—not at all to present an Exercise in Thorough Bass." Etc.

". . . In proportion as compliments (always beside the mark) are discouraging & nauseating, at least to a writer who has any serious aims, genuine words from one capable of understanding one's conceptions are precious & strengthening.

"Yet I have no confidence that the book will ever be worthily written. And now I have something else to ask. It is that if anything strikes you as untrue in cases where my Drama has a bearing on momentous questions, especially of a public nature, you will do me the great kindness to tell me of your doubts.

"On a few moral points, which have been made clear to me by my experience, I feel sufficiently confident—without such confidence I could not write at all. But in every other direction, I am so much in need of fuller instruction as to be constantly under the sense that I am more likely to be wrong than right.

"Hitherto I have read my MS. (I mean of my previous books) to Mr. Lewes, by 40 or 50 pages at a time, & he has told me if he felt an objection to anything. No one else has had any knowledge of my writing before their publication (I except, of course, the publishers).

"But now that you are good enough to incur the trouble of reading my MS. I am anxious to get the full benefit of your participation." Etc.

"I have received both your precious letter—the 2nd edition of the case—& the subsequent note. I don't finally reject the notion of making Esther a Transome. I retain the point for consideration. But I have mentioned the matter to Mr. Lewes this morning & he concurs in my present reasons for disinclination to adopt this additional coincidence. Setting it aside, the story is sufficiently in the track of ordinary probability & the careful trouble you have so generously given to it, has enabled me to feel a satisfaction in my plot which beforehand I had sighed for as unattainable. . .

"It seems to me that you have filled my phenomena with a material quite beautifully. If there is any one who could have done it better, I am sure I know of no man who *would*. Please to put your help of me among your good deeds for this year of 1866." Etc.

". . . My second volume, which has been much delayed by illness, is ready now for your correcting glance, & I feel sure that there are deficiencies if not absurdities in what the Germans call the *motivirung* seen from a legal point of view. Unhappily there is a great deal of slow matter in the volume which is only indirectly necessary to the completeness of your revision. I wish I could with confidence write 'Skip' to everything that does not touch on law. But the threads are so woven together that I do not know how to separate them without leaving you in a state of mystification as to my intentions.

"If you are able to read this second volume, I think I shall perhaps not

(Continued over)

Eliot (George): **34 A.L.S.'s to Frederic Harrison**—*continued.*

need to trouble you with the third. *Can* you read it? If you say Yes—Mr. Lewes shall leave it at your address at Lincoln's Inn as soon as possible." Etc.

". . . I wished you to read the first 100 pages of my 3rd volume: but I fear now that I must be content to wait & send you a duplicate proof of a chapter or two that are likely to make a lawyer shudder by their poetic license." Etc.

". . . Now I have read your letter, I see there are one or two points which I might have used with advantage, had I known them earlier. But the only thing that seems to impose an alteration in the nature of transposition is, that the witnesses to character should come last. This morning, in order to produce a certain slackening of interest before Esther comes in, I unfortunately just made the wrong transposition to put the two witnesses who swear to a fact—the effort of Felix to make the mob go down Hobb's Lane—*last.* But this can be altered in proof. Alas—I am a miserable wretch."

". . . I assure you your letter is an evidence of a fuller understanding than I have ever had expressed to me before. And if I needed to give emphasis to this simple statement, I should suggest to you all the miseries one's obstinate egoism endures from the fact of being a writer of novels—books which the dullest & silliest reader thinks himself competent to deliver an opinion on. But I despise myself for feeling any annoyance at these trivial things." Etc.

686 **Seven Autograph Letters Signed to her Aunt and Uncle, Mr. and Mrs. Evans.**

26 pages, 4to. *Dated from Griff and Foleshill,* 1839-1841. **£36**

An interesting series of letters addressed to her uncle and aunt, Mr. and Mrs. Evans of Wirksworth, in which she gives news of her father and describes the state of her mind, &c.

The edges of one or two of the letters are a little frayed.

". . . I need not tell you that this is a dry & thirsty land, & I shall be as grateful to you for a draught from your fresh springs, as the traveller in the eastern deserts is to the unknown hand that digs a well for him. 'Unstable as water thou shalt not excel' seems to be my character, instead of that regular progress from strength to strength that marks even in this world of mistakes the people that shall in the Heavenly zion stand before God. I shall not only suffer but be delighted to receive the word of exhortation, & I beg you not to withhold it. . . . The unprofitableness you lament in yourself during your visit to us had its true cause, not in your lukewarmness, but in the little improvement I sought to derive from your society & in my lack of humility and Christian simplicity that makes me willing to obtain credit for greater knowledge and deeper feeling than I really possess. Instead of putting my light under a bushel, I am in danger of ostentatiously displaying a false one. You have much too high an opinion, my dear aunt, of my spiritual condition & of my personal and circumstantial advantages. My soul seems for weeks together completely benumbed and when I am roused from this torpid state, the intervals of activity are comparatively short. I am ever finding excuses for this in the deprivation of outward excitement & the small scope I have for the application of my principles, instead of feeling self abasement under the consciousness that I abuse precious hours of retirement which would be eagerly employed in spiritual exercises by many a devoted servant of God who is struggling with worldly cares and occupations." Etc.

687 **ELSTON PRESS. Bury** (Richard de). **Philobiblon.**
Imperial 8vo, *original vellum.*
New York, Elston Press, 1901. **£4 4s**
One of the Special Issue printed on Imperial Japanese Paper.

688 **ESSEX HOUSE PRESS. Hood** (Tom). **Miss Kilmansegg and her Precious Leg.** A Golden Legend.
8vo, *original boards.* 1904. **£1 5s**

PRINTED ON VELLUM.

689 ——— **Milton's Comus, A Mask.**
Printed on vellum.
Post 8vo, *original vellum.* 1901. **£3 3s**
One of 150 copies only, printed on vellum.
From the Library of John Drinkwater, with his autograph on fly-leaf and bookplate inside cover.

690 ——— **Shakespeare. The Poems of William Shakespeare,** according to the Text of the Original Copies, including the Lyrics, Songs, and Snatches found in his Dramas.
Square 8vo, *original vellum.*
Essex House Press, 1899. **£5 5s**
One of 450 copies only.

691 **FIELD** (Michael). **Brutus Ultor.**
FIRST EDITION. Post 8vo, *original wrappers.*
London, 1886. **£1 10s**

THE SCARCE SECOND EDITION.

692 **FITZGERALD** (Edward). **Rubaiyat of Omar Khayyam,** the Astronomer-Poet of Persia, rendered into English Verse.
SECOND EDITION. Square 8vo, *full calf*
London, B. Quaritch, 1868. **£75**

693 ——— **Salaman and Absal.**
FIRST EDITION. Square post 8vo, *original cloth, uncut.*
London, 1856. **£5 5s**

694 ——— **A Note on Fitzgerald.**
6 pp., 8vo, *original wrappers.*
Printed by E. H. Blakeney at his Private Press, Ely, Cambs, 1909. **5s**
One of 25 copies only printed.

Fitzgerald (Edward)—*continued.*

695 ——— **An interesting Collection of twenty-three Autograph Letters Signed to his Friend and Neighbour Frederick Spalding (Curator of the Castle Museum at Colchester).**

94 pp., 8vo, *bound to 4to size, in full morocco, richly tooled in gold, lettered on back.*

Dating from 9th July, 1865, *to 1st April,* 1882. **£105**

Partly unpublished. Eight are entirely unpublished; of the remaining fifteen, two-thirds are published in "Two Suffolk Friends," by Francis Hindes Groome, 1895.

The letters are written principally from Lowestoft, and Fitzgerald gives accounts of his sailing trips and life on board his yacht. The letters constitute the history of his friendship with the skipper of his yacht, Joseph Fletcher, nicknamed "Posh" by Fitzgerald. The last two letters are written in a shaky hand, very late in life. One is dated 1st April, 1882, fourteen months before Fitzgerald's death; the other is undated, but of apparently a later date. The first of these refers to his old age; to his friend and biographer, Aldis Wright; and to George Borrow, the Author. The last letter mentions George Crabbe's (the Poet) grandson (Rector of Merton, in whose house Fitzgerald died), and is unpublished.

". . . On Monday 19 I am going to G. Crabbe's at Merton to meet Aldis Wright. Mrs. Edwards was here yesterday; well I believe, though sincerely inconsolable as yet, and disfiguring herself with such a catafalque of weeds as any Hypocrite might wear." Etc.

This correspondence was also used by A. C. Benson for Fitzgerald's Biography in the "English Men of Letters" series.

CARLYLE'S 80TH BIRTHDAY.

696 ——— **Autograph Letter Signed (with initials) to Valentine Donne.**

4 pp, 8vo. *Woodbridge, 25th November.* **£6 10s**

". . . A Mr. Thompson has sent me a Letter proposing that I shd. add my name to a Letter of Congratulation to be presented by 80 friends of Carlyle on his 80th Birthday, Dec. 4 next, together with a Golden Medal of *himself*. He sends me a list of the other 80 Friends. I can't think Carlyle would like the whole tale; it savours of the gush; and anyhow I scarce care to figure in such a thing, be the other 80 Great or Little." Etc.

FLAXMAN'S DRAWINGS AND MANUSCRIPT.

697 **FLAXMAN** (John). **The Casket;** Autograph Manuscript Poem.

208 lines clearly written in his hand on 11 pp., small 4to size; *accompanied by the set of 9 very clever Original Drawings illustrating the Poem; the whole carefully mounted to royal 4to and bound in full morocco extra, with clasp. Circa* 1812. **£7 10s**

The Poem and Drawings were done by Flaxman as a present to his wife, and were originally enclosed in a casket of papier-maché inlaid with mother-of-pearl. This casket is included with the item.

JAMES FLECKER.

698 **The Bridge of Fire.**
FIRST EDITION. Square 12mo, *original paper wrappers, uncut.*
London, 1907. **£2 10s**

699 **The Burial in England.**
8 pp., small 4to, *original wrappers.* (1915.) **£3 3s**
One of 20 copies privately printed by Clement Shorter for distribution among his friends.
This Poem first appeared in "The Sphere," February 27, 1915.

700 **Collected Prose.**
FIRST EDITION. Post 8vo, *original cloth.*
London, 1920. **£1 5s**

701 **God Save the King.**
12 pp., small 4to, *original green wrappers.* (1915.) **£3 3s**
One of 20 copies privately printed by Clement Shorter for distribution among his friends.
This Poem and the accompanying Foreword appeared in "The Sphere" for January 16, 1915.

702 **The Grecians:** A Dialogue on Education.
Post 8vo, *original cloth, uncut, t.e.g. London*, 1910. **£2 2s**

703 **The Last Generation:** A Story of the Future.
FIRST EDITION. 12mo, *original wrappers.*
London, 1908. **£4 4s**

704 **FRASER** (Claud Lovat). **The Printed Work of Claud Lovat Fraser.**
With portrait of the artist, and four plates.
8vo, *half buckram. London*, 1923. **£1 1s**
One of 275 copies.

705 **GALE** (Norman). **A Country Muse.** The Two Series.
FIRST EDITION. 2 vols., 12mo, *original cloth, uncut.*
London, 1892-3. **£2 15s**
Presentation Copies from the Author to John Lane, with inscriptions on title-pages.

706 ——— **Cricket Songs.**
FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1894. **6s**

JOHN GALSWORTHY.

707 **The Bells of Peace** (Poem).
3 pp., 8vo, *original wrappers. Cambridge*, 1921. **£1 10s**

708 **Captures.**
FIRST EDITION (Second Issue). Without the leaf of advertisements.
Post 8vo, *original cloth. London*, 1923. **£2 10s**

709 **Caravan:** The Assembled Tales of John Galsworthy.
FIRST EDITION. Crown 8vo, *original cloth. London*, 1925. **£1 15s**

710 **For Love of Beasts.** Essays about Animals.
FIRST EDITION. 20 pp., 8vo, *original wrappers. London*, 1912. **10s 6d**

711 **The Foundations:** An Extravagant Play in Three Acts.
FIRST EDITION. Sq. f'cap. 8vo, *original cloth. London*, 1920. **£2 2s**

712 **The Freelands.**
FIRST EDITION. Crown 8vo, *original cloth. London*, 1915. **£6 6s**

713 **The Inn of Tranquility:** Studies and Essays.
FIRST EDITION. Crown 8vo, *original cloth. London*, 1912. **£5 5s**

714 **A Modern Comedy.**
8vo, *original limp vellum covers. London*, 1929. **£7 10s**
The Limited Issue, numbered and signed by the Author, John Galsworthy, with a quotation in his autograph.

715 **A Modern Comedy.**
FIRST EDITION. Crown 8vo, *original cloth. London*, 1929. **12s 6d**

716 **On Expression.** Presidential Address to the English Association, July, 1924.
18 pp., royal 8vo, *original wrappers*. 1924. **£1 10s**

717 **Plays:** The Silver Box, Joy, Strife.
Square post 8vo, *original cloth. London*, 1909. **£7 10s**
The First Issue with the misprint on page 188.

Galsworthy (John)—*continued.*

718 **Saint's Progress.**
FIRST EDITION. Crown 8vo, *original cloth.*
London, 1919. **£1 5s**

719 **A Sheaf.** 1916.
Another Sheaf. 1919
FIRST EDITION. 2 vols., crown 8vo, *original boards.*
London, 1916-19. **£3 10s**

720 **The Silver Spoon.**
FIRST EDITION. Post 8vo, *original cloth.*
London, 1926. **£2 10s**

721 **The Silver Spoon.**
FIRST EDITION. 8vo, *original buckram, uncut, t.e.g., as issued.*
London, N.D. (1926). **£7 10s**
One of the Special Issue of 265 copies numbered and signed by the Author.

722 **The Slaughter of Animals for Food.**
24 pp., 8vo, *original wrappers.* 1912. **£1 5s**

PROOF COPY WITH CORRECTIONS, ETC.

723 **Swan Song.**
FIRST EDITION. Post 8vo, *original cloth.*
London, 1928. **£50**

PROOF COPY, with numerous corrections by the Author. Brown paper covers were used while Galsworthy was correcting the copy, and the top cover has been retained and bound in the cloth binding. On this brown paper Galsworthy has written :—

"Revised proof of 'Swan Song,'
For William Heinemann,
Windmill Press,
Kingswood,
Tadworth,
Surrey. England."

On the inside he has listed the pages where corrections are to be made; and on the leaf following he has written :—

"*Please go through very carefully and make all the corrections.* Note that the addition of blank pages makes it necessary to re-page the chapters in the *table of contents.*

Then for Press,
J. G. March 5, 1928."

On the Contents leaf he has written :—

"*Re-page these Chapters in Parts II and III.*"

and has noted against each of the Chapters the new numeration. The Contents Leaf has Chapter IX RENCOUNTER in two different fonts of type. Numerous corrections and alterations are made by Galsworthy throughout the book.

Galsworthy (John)—*continued.*

724 **Swan Song.**
FIRST EDITION. 8vo, *original cloth. London*, 1928. **£7 10s**
One of the Limited Issue, numbered and signed by the Author.

725 **Two Forsyte Interludes: A Silent Wooing; Passers By.**
FIRST EDITION. F'cap. 8vo, *original boards, uncut. t.e.g. London*, 1927. **£4 4s**
One of 525 copies numbered and signed by the Author.

726 **The White Monkey.**
FIRST EDITION. 8vo, *original buckram, uncut, t.e.g., as issued. London*, N.D. (1924). **£7 10s**
One of the Special Issue of 265 copies numbered and signed by the Author.

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727 **CALT** (John). **Rothelan;** A Romance of the English Histories.
FIRST EDITION. 3 vols., post 8vo, *boards, leather backs, uncut, with labels. Edinburgh*, 1824. **£5 5s**
Paper label on back of Vol. III. defective.

728 ——— **Sir Andrew Wylie, of that Ilk.**
FIRST EDITION. 3 vols., 12mo, *new cloth boards, uncut. Edinburgh*, 1822. **£2 5s**

729 ——— **Autograph Letter Signed to William Stewart.**
3 pp., 4to. *Greenock, 16th May*, 1837. **£7 10s**
Written only two years before his death; speaking of his failing health, and then referring to Canada, whither Stewart was going, and giving him some introductions.

"... There is no doubt now that Mineral poison accidentally swallowed nine & twenty years ago is at the bottom of my anomalous palsy. I have now had *twelve* strokes & aggravations, but although my memory is a little impaired, my imagination is also lately occasionally more vivid than it ever was, and my handwriting as you see is better, though changed in its character. In other respects I am as I was a month after my arrival here.

"To your letter I will speak freely, remember however it is a man who speaks who is literally ignorant of the present state of the world; first then of the matter nearest your heart. I am *decidedly* favourable to the idea of John settling in Canada. On this General principle that a new country is a *home* for a young man. I have had recently visits from gentlemen both from Van Dieman's Land & New Holland and I do think Canada preferable to either unless a mercantile profession is pursued." Etc.

730 **GARNETT** (David). **Lady into Fox.**
Illustrated with wood engravings by R. A. Garnett.
FIRST EDITION. Post 8vo, *original cloth, with label.*
London, 1922. **£3 10s**

BOUND BY COBDEN-SANDERSON.

731 **GASKELL** (Mrs.). **Cranford.**
With a preface by Anne Thackeray Ritchie, and numerous illustrations by Hugh Thomson.
Large Paper Copy. Roy. 8vo, *bound by Cobden-Sanderson at the Doves Bindery in full levant morocco extra, full gilt back, gilt panel sides with gilt ornamentations, g.e. London*, 1891. **£42**

732 ——— **"My Diary."** The early years of my daughter Marianne.
FIRST EDITION. Small 4to, *original wrappers.*
London, Privately Printed by Clement Shorter, 1923. **£2 2s**
One of 50 copies only.

733 ——— **Autograph Letter Signed to Mrs. Schwabe.**
4 pp., 8vo. N.D. **£3 10s**
"Mrs. Davenport is to be married on the 11th and goes to Paris for three weeks; (thence to Amboise to see Abdel Kadr) I have strengthened her in her wish to make Mr. A . . . 's acquaintance, and see all that he has done for the poor English girls. . . . You know that Sir Geo. Grey has privately desired a memorial respecting Mr. A . . . to be sent to Government." Etc.

734 **GILBERT** (W. S.). **The "Bab" Ballads, and More "Bab" Ballads.**
With illustrations by the Author.
FIRST EDITIONS. 2 vols., post 8vo, *fine copy bound by Riviere in full polished calf, g.e. London*, 1869 *and* N.D. **£25**
With the original cloth covers bound in at end in each volume.

735 **GISSING** (George). **Demos,** A Story of English Socialism.
FIRST EDITION. 3 vols., post 8vo, *original cloth.*
London, 1886. **£10 10s**

736 ——— **A very fine Autograph Manuscript Signed entitled "The English Novel of the Eighteenth Century."**
18 pages, folio. **£105**
A manuscript of the greatest interest, probably written by Gissing when a student at Owen's College, Manchester.
The manuscript bears a criticism at the end in another hand, which reads :—
"A good essay, though the information is not quite complete. But this may be easily supplied. For materials see Dunlop's 'History of Fiction.' Your style greatly gains by simplicity."

737 **GOBLE** (Warwick). **Basile** (G.). **Stories from the Pentamerone,** Selected and edited by E. F. Strange.
With 32 full-page coloured plates by Warwick Goble.
4to, *original vellum gilt, uncut, t.e.g.*
London, 1911. **£2 2s**
The Edition de Luxe, consisting of 150 copies.

738 ——— **Day** (Rev. L. B.). **Folk-Tales of Bengal.**
With 32 full-page coloured illustrations.
4to, *original vellum gilt, uncut, t.e.g. London*, 1912. **£2 2s**
Edition de Luxe, one of 150 copies.

739 **GODWIN** (William). **Mandeville.** A Tale of the Seventeenth Century in England.
FIRST EDITION. 3 vols., 12mo, *half calf, t.e.g.*
Edinburgh, 1817. **£5 5s**

740 ——— **Thoughts on Man, His Nature, Productions and Discoveries.**
FIRST EDITION. 8vo, *half calf. London*, 1831. **£3 3s**

741 ——— **Autograph Letter Signed.**
1 page, 4to. *Skinner Street, 28th April*, 1813.
Autograph Manuscript of two Essays entitled " Of the Utility of Talents " and " Of the Sources of Genius."
6 pp., 4to. **£10 10s**
In his letter Godwin asks for a number of pamphlets to be sent to him.
The Essay " Of the Utility of Talents " commences :—
" Doubts have sometimes been suggested as to the desirableness of talents. ' Give to a child ' it has frequently been said, ' good sense & a virtuous propensity '; I desire no more. Talents are often an injury than a benefit to their possessor. They are a sort of *ignis fatuus* leading us astray; a fever of the mind incompatible with the sober dictates of prudence. They tempt a man to the perpetration of bold, bad deeds; and qualify him rather to excite the admiration, than promote the interests of society. . . ."
" The capacity which it is in the power of education to bestow, must consist principally in information. Is it to be feared that a man should know too much for his happiness? Knowledge for the most part consists in added means of pleasure or enjoyment, & added discernment to select those means." Etc.

742 **GOLDEN COCKEREL PRESS. Meek** (Charles). **The Will to Function:** A Philosophical Study.
8vo, *original buckram.*
Printed at the Golden Cockerel Press for the Author, and published by him at the Mansion House, Bisley, Glos., 1929. **£1 1s**
Only 300 copies privately printed.

Golden Cockerel Press—*continued.*

743 ——— **Swift** (Rev. J.). **Selected Essays.**
Edited by R. E. Roberts, *with woodcuts by Jon Farleigh.*
Small 4to, *original boards.*
The Golden Cockerel Press, 1925. **£1 10s**

This is Volume I. only, but quite complete in itself. Owing to an accident the edition consists of less than 200 copies. Volume II. will not be proceeded with.

744 ——— ——— **Travels into Several Remote Nations of the World,** by Lemuel Gulliver.
With illustrations by David Jones.
2 vols., small 4to, *original half buckram, uncut.*
The Golden Cockerel Press, 1925. **£3 10s**

One of 480 copies.

745 **GOLDSMITH** (Oliver). **The Vicar of Wakefield;** Van Voorst's beautifully printed edition.
Illustrated with 32 designs by Wm. Mulready; Original impressions.
Square 8vo, *a fine copy, very handsomely bound in full levant morocco, the sides and back elaborately gilt, t.e.g.*
London, 1843. **£4 10s**

746 ——— **The Vicar of Wakefield.** With Prefatory Memoir by George Saintsbury.
With 114 coloured illustrations.
Royal 8vo, *original pictorial cloth, uncut, t.e.g.*
London, 1886. **£1 14s**

747 **GRAHAM** (R. B. Cunninghame). **Aurora La Cujina:** A Realistic Sketch in Seville. *Frontispiece.*
FIRST EDITION. Square post 8vo, *original wrappers.*
London, 1898. **£1 5s**

With the Author's Signature on half-title.

748 **GREENAWAY** (Kate). **Alphabet.**
With title and 26 illustrations by Kate Greenaway, printed in colours.
32mo, *original pictorial covers.*
London, N.D. (*circa* 1885). **£1 10s**

749 ——— **A Day in a Child's Life.**
With numerous coloured illustrations by Kate Greenaway. Music by M. B. Foster.
FIRST EDITION. 4to, *original pictorial boards.*
London (1881). **£1 1s**

Greenaway (Kate)—*continued.*

750 ——— **The Pied Piper of Hamelin,** by Robert Browning.
With 35 *charming illustrations by Kate Greenaway, engraved and printed in colours by Edmund Evans.*
FIRST EDITION. 4to, *original pictorial boards.*
London, N.D. **£1**

751 ——— **The Royal Progress of King Pepito.** By B. F. Cresswell.
With full-page coloured illustrations by Kate Greenaway.
FIRST EDITION. Square 8vo, *original pictorial boards.*
London, N.D. **15s**

752 ——— **Autograph Letter Signed to Rev. John Oliver.**
2 pp., small 8vo. *Hampstead,* 10*th February,* 1901. **£3 3s**

"I have read what you have written with great interest—not only because of Praise of myself which is sure to be pleasant but—because I have so much sympathy with that keeping of youth into age. . . .

"I send you two copies of some [Bookplates] designed by me, they are I know too pictorial—also I send you a little drawing which I hope it may interest you to possess."

753 **HAGGARD** (H. Rider). **Cetywayo and His White Neighbours;** or, Remarks on Recent Events in Zululand, Natal, and the Transvaal.
Second Edition, with a New Introduction.
Crown 8vo, *original cloth, uncut. London,* 1888. **£1 16s**
Presentation Copy from the Author, with inscription on half-title :—

"To
W. Haggard, Esqre.
from
H. Rider Haggard.
25 March, 1888."

754 ——— **Cleopatra,** being an Account of the Fall and Vengeance of Harmachis, the Royal Egyptian, as set forth by his own hand.
Numerous illustrations.
FIRST EDITION. Crown 8vo, *original cloth.*
London, 1889. **£1 5s**

755 **HAMERTON** (Philip G.). **Etching and Etchers.**
With 35 *full-page illustrations.*
FIRST EDITION. Royal 8vo, *original half roxburghe, g.e.*
London, 1868. **£10 10s**

THOMAS HARDY.

756 **Address Delivered by Thomas Hardy on laying the Commemoration Stone of the new Dorchester Grammar School, Twenty-first July, 1927.**

4 pp., and printed wrapper, small 4to, *one of* 12 *copies printed for Florence Emily Hardy at the University Press.*

Cambridge, August, 1927. **£16 16s**

This copy is numbered and signed (with initials) by Mrs. Hardy.

757 **"And There was a Great Calm,"** 11th November, 1918.
Small 4to, *original wrappers.*
London, Privately Printed, 1920. **£4 10s**

One of 25 copies printed for Florence Emily Hardy (wife of the Author), each one numbered and initialed by her.

758 **A Collection of 10 Programmes** (2 being in duplicate) of Plays adapted from Thomas Hardy's Novels, and acted by the Dorchester Debating and Dramatic Society, and the Hardy Players.
4to, *sewn as issued.* 1910-1924. **£12 12s**

From the Clement K. Shorter Collection.

Comprising :—

"The Mellstock Quire," a Wessex Comedy, adapted from "Under the Greenwood Tree," presented at the Corn Exchange, Dorchester, Nov. 16 and 17, 1910.

"The Mellstock Quire," which the Dorchester Debating and Dramatic Society presented at the Cripplegate Institute, 1st Dec., 1910. With portraits, etc.

"The Three Wayfarers" and "The Distracted Preacher," presented at the Cripplegate Institute, Nov. 27, 1911. With portraits, etc. (2 copies).

"The Trumpet Major," presented at the Cripplegate Institute, Dec. 5, 1912. With portraits and views.

"The Woodlanders," presented at the Cripplegate Institute, Dec. 8, 1913. With portraits, etc. (2 copies).

"Wessex Scenes from The Dynasts," presented at Weymouth, June 22, 1916. With Special Prologue and Epilogue.

"The Return of the Native," presented at the Guildhall School of Music, Jan. 27th, 1921. With portraits, etc.

"Tess of the d'Urbervilles," a tragedy in four Acts and an after Scene, presented at the Corn Exchange, Dorchester, Nov. 26th, 1924.

759 **Compassion:** An Ode in celebration of the Centenary of the Royal Society for the Prevention of Cruelty to Animals.
Small 4to, *original wrappers, uncut.* 1924. **£7 7s**

One of 25 copies printed for Mrs. Thomas Hardy, Signed with her Initials.

760 **Compassion:** An Ode, in celebration of the Centenary of the Royal Society for the Prevention of Cruelty to Animals.
F'cap. 8vo, *original wrappers, uncut.*
Privately Printed for A. J. A. Symons, June 16, 1924. **£5 5s**

One of 50 copies printed.

Hardy (Thomas)—*continued.*

761 **Domicilium.**
FIRST EDITION. Small 4to, *original wrappers.*
London, Privately Printed, 1916. **£5 5s**

Of this Poem only 25 copies were printed for private circulation, by Clement Shorter.

762 **Domicilium.**
Small 4to, *original wrappers, uncut. London,* 1918. **£4 10s**

One of 25 copies printed for Florence Emily Hardy (wife of the Author) and Signed with her Initials.

763 **A Dull Day in London.** A Prefatory Note by Thomas Hardy.
1 page, 4to, *in buckram case.* 1920. **£5 5s**

One of 12 copies privately printed. This Prefatory Note was written by Thomas Hardy for Dora Sigerson Shorter.

FIRST ISSUE OF VOLUME I.

764 **The Dynasts:** a Drama of the Napoleonic Wars.
FIRST EDITION. 3 vols., post 8vo, *original cloth, uncut.*
London, 1903-8. **£85**

The rare First Issue of Vol. I. bearing the 1903 date.

765 **The Dynasts:** A Drama of the Napoleonic Wars.
FIRST EDITION. 3 vols., post 8vo, *original cloth, uncut.*
London, 1904-8. **£15**

766 **The Dynasts.**
With etched portrait by Francis Dodd.
3 vols., imperial 8vo, *original half vellum, uncut.*
London, 1927. **£14**

One of 525 copies printed on Large Paper, signed by Hardy.

POSTER FOR THE DYNASTS SIGNED BY HARDY.

767 **The Dynasts.** The Original Poster for the Play of The Dynasts, Produced at the Kingsway Theatre, November 25th, 1914.

Depicting an emblematical three headed and cloven hoofed male figure with headdress of horns, his right hand extended holding a figure of Napoleon in the hollow of his palm. In the left hand he holds a scythe. At the bottom are persons fleeing in alarm.

Fine Lithograph by Chas. Ricketts.

Size 24 by 18½ inches, with margins. 1915.

With autograph signatures of Thomas Hardy and Charles Ricketts on margin at foot. **£5 5s**

Hardy (Thomas)—*continued.*

768 **The Famous Tragedy of the Queen of Cornwall at Tintagel in Lyonnesse.**
FIRST EDITION. Square post 8vo, *original cloth.*
London, 1923. **16s**

769 **Far from the Madding Crowd.**
With 12 *illustrations.*
Second Edition. 2 vols., 8vo, *fine copy in the original cloth, uncut.*
London, 1874. **£9 9s**

770 **G. M.,** a Reminiscence.
Small 4to, *original wrappers, uncut.*
Cambridge, 1927. **£10 10s**
One of 12 copies only printed for Florence Emily Hardy, and Signed with her Initials.

771 **A Group of Noble Dames.**
FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1891. **£4 15s**

772 **The Hand of Ethelberta.** A Comedy in Chapters.
With illustrations by Geo. Du Maurier.
FIRST EDITION. 2 vols., 8vo, *original cloth, uncut (re-cased and slightly repaired).* *London*, 1876. **£16 16s**

773 **Human Shows Far Phantasies;** Songs and Trifles.
FIRST EDITION. Crown 8vo, *original cloth, uncut.*
London, 1925. **15s**

774 **In Time of "The Breaking of Nations."**
4 pp., 4to, *original wrappers.* 1916. **£5 5s**
One of 25 copies Privately Printed by Clement Shorter.

775 **A Laodicean;** or, The Castle of the De Stancys. A Story of To-day.
FIRST EDITION. 3 vols., post 8vo, *original cloth, uncut.*
London, 1881. **£21**
Library Labels inside front covers.

WITH TYPEWRITTEN LETTER SIGNED.

776 **Letters on the War.**
FIRST EDITION. Small 4to, *half morocco.*
London, 1914. **£35**
One of 12 copies only.
Inserted is a Typewritten Letter, 1 page, 4to, with Hardy's Autograph Signature, regarding the publication of these Letters; also mentioning The Dynasts.

Hardy (Thomas)—*continued.*

777 **Song of the Soldiers.**
8vo, *wrappers.*
Privately Printed, Hove, September 6, 1914. **£1 5s**

778 **Tess of the D'Urbervilles,** A Pure Woman. Faithfully presented by Thomas Hardy.
FIRST EDITION. 3 vols., post 8vo, *original cloth, fair copy (small circular label removed from covers). London,* 1891. **£85**

779 **The Trumpet-Major:** A Tale.
FIRST EDITION. 3 vols., post 8vo, *original cloth (slightly damaged), uncut. London,* 1880. **£18 18s**

780 **Under the Greenwood Tree.**
FIRST EDITION. 2 vols., crown 8vo, *original cloth, uncut (library labels removed from sides and re-cased). London,* 1872. **£52 10s**
Gilt lettering on back of Vol. I. slightly faded.

781 **Wessex Poems and other Verses.**
With 30 *illustrations.*
FIRST EDITION. 8vo, *original cloth, uncut, t.e.g.*
London, 1898. **£12 12s**

782 **Wessex Tales, Strange, Lively, and Commonplace.**
FIRST EDITION. 2 vols., post 8vo, *original cloth, uncut.*
London, 1888. **£45**

783 **Johnson** (Lionel). **The Art of Thomas Hardy.**
With a portrait etched from life by William Strang, and a Bibliography by John Lane.
FIRST EDITION. Post 8vo, *original buckram, uncut.*
London, 1894. **£3 3s**

784 **Autograph Letter Signed to Arthur Symons.**
1 page, 8vo. *Hyde Park Mansions, 27th April,* 1907. **£26**
" My best thanks for the Browning book, which I read with great interest from the time it arrived last night till 12. I ought really to have bought it, but I thought the new edition was the one I was getting from the Library.
" I will come to see the play certainly." Etc.

Hardy (Thomas)—*continued.*

"FAR FROM THE MADDING CROWD."

785 **Letter Signed (Typewritten) to Judge Udall.**

1 page, 4to. *Dorchester, 16th June,* 1918. **£14 14s**

An interesting letter referring to the manuscript of "Far from the Madding Crowd."

". . . I have never seen the MS. you speak of since it left my hands 45 years ago and am glad that it has turned out useful after lying hid for so long.

"I certainly did not know that you were an 'ardent Dorset Carolean'—why don't you support some more worthy historic character connected with the county." Etc.

786 **HARTE** (Bret). **The Luck of Roaring Camp,** and Other Sketches.

FIRST EDITION (Second Issue, with 256 pp.). 12mo, *original cloth. Boston,* 1870. **£3 3s**

787 ——— **Poems.**

FIRST EDITION. 12mo, *original cloth (soiled). Boston,* 1871. **£2 10s**

First Issue, with the error S.T.K. on page 136.

788 ——— **"The Sword of Don José, told at the Mission of San Luis Rey"**

The typewritten manuscript of this Poem, with numerous autograph corrections throughout by Bret Harte.

4 pp., 4to. **£12 10s**

The poem commences :—

"Aye, look here it hangs! You would think 'twas a cross
Fairly wrought of old iron. Yet—barring the loss
Of some twisted work here that once guarded the hand—
You might say 'twas the hilt of some cavalier's brand :
As it is, of a truth! You are staring, Senor!
As this shrine, at this altar, where never before
Hung ex voto so strange—at these walls in decay,
All that stands of the Mission of San Luis Rey;
At these leagues of wild llano beyond, which still hoard
In their heart this poor shrine, and a cavalier's sword!" Etc., etc.

789 **HAWTHORNE** (Nathaniel). **The House of the Seven Gables.** A Romance.

FIRST EDITION. Post 8vo, *original cloth. Boston: Ticknor, Reed, and Fields.* 1851. **£7 10s**

The First Issue, with the Advertisements dated March 1851.

790 **HAZLITT** (William). **Holcroft** (Thomas). **Memoirs of the late Thomas Holcroft,** written by himself, and continued to the time of his Death, from his Diary, Notes, and other Papers. *Portrait.*
FIRST EDITION. 3 vols., f'cap. 8vo, *half calf.*
London, 1816. **£3 3s**

791 **HEARN** (Lafcadio). **The Japanese Letters of Lafcadio Hearn;** Edited with an Introduction by Elizabeth Bisland. *With illustrations.*
Royal 8vo, *original cloth, uncut, t.e.g. London,* 1911. **10s 6d**

792 ——— **Miscellanies:** Articles and Stories now first collected by Albert Mordell.
FIRST EDITION. 2 vols.. 8vo, *original cloth.*
London, 1924. **£1 15s**

793 **HENLEY** (W. E.). **A Song of Speed.**
FIRST EDITION. 8vo, *original wrappers, uncut.*
London, 1903. **£2 15s**
Presentation Copy from W. E. Henley, with note in his hand-writing on fly-leaf :—

" W.E.H.
(who has epistolized you more than once of late, tho, his letters have never got posted, much less written)
to
W.P.K.
(Gower Street)
(And he may do what he pleases with it, so that he reads).
Woking,
5/6/1913."

794 ——— **A Song of Speed.**
FIRST EDITION. Post 8vo, *original wrappers, uncut.*
London, 1903. **£2 2s**
Presentation Copy from W. E. Henley, with two notes signed with initials on fly-leaf, to Mrs. Luard.

PRESENTATION COPY.
795 ——— **The Song of the Sword,** and other Verses.
FIRST EDITION. 12mo, *original cloth, t.e.g., as issued.*
London, 1892. **£2 10s**
Presentation Copy, with inscription on fly-leaf by the Author.

Henley (W. E.)—*continued.*

796 ——— **Autograph Poem, " Confidences of an Irish M.P."**
Comprising 4 verses of eight lines each on 2 pp., 4to. (1889). **£3 3s**

This poem was first published in the " Scots Observer " in 1889; it concludes :—

" But it's all for poor ould Ireland, Tim, we're wearing this taste of the green.
She's the most disthroused country, Tim, that ever yet was seen.
And three pounds a week's a convaynience, Tim, and earn it we must, asthore,
Or they'll put it in the papers, Tim, and they'll boycott us galore.
But its O! for the great and glorious day when the cruel Red goes down,
And never no more shall we need, bedad, to wear the martyr's crown!
For it's heavy, my bhoy—it's heavy; and I think when I toe the line,
' Bad cess to the dhirty hapence . . . if I had um I'd resign.' "
(The manuscript has been just a little damaged).

797 **HENRY** (O.; W. Porter). **Letters to Lithopolis from O. Henry to Mabel Wagnalls.**
FIRST EDITION. F'cap. 8vo, *original cloth, uncut.*
New York, 1922. **£2 2s**

798 **HERVEY** (Thomas K.). **The Book of Christmas;** descriptive of the Customs, Ceremonies, Traditions, Superstitions, fun, feeling, and festivities of the Christmas Season.
With numerous etched plates by R. Seymour.
12mo, *full calf gilt, g.e. London*, 1837. **£5 5s**

799 **HEWLETT** (Maurice). **Flowers in the Grass (Wiltshire Plainsong).**
FIRST EDITION. Square post 8vo, *original cloth.*
London, 1920. **5s**

800 ——— **Pan and the Young Shepherd.**
FIRST EDITION. Crown 8vo, *original cloth, uncut.*
London, 1898. **£3 15s**

801 ——— **The Road in Tuscany:** A Commentary.
With illustrations by Joseph Pennell.
FIRST EDITION. 2 vols., 8vo, *original cloth, t.e.g.*
London, 1904. **£2 10s**

802 ——— **Autograph Letter Signed.**
½-page, 4to. *London, 25th April*, N.Y. **£1 5s**

Refusing to be interviewed.
" . . . I hate the interview system, and have never given way to it except in two cases in America." Etc.

803 **HOGG** (James). **The Shepherd's Calendar.**
FIRST EDITION. 2 vols., post 8vo, *original cloth, uncut, with the paper labels. Edinburgh*, 1829. **£2 10s**

804 ——— **Songs,** by the Ettrick Shepherd.
FIRST EDITION. Post 8vo, *original boards (back broken), uncut, with the paper label (slightly defective).*
Edinburgh, 1831. **18s**

805 ——— **Autograph Manuscript of "The Adventures of Colonel Peter Aston."**
Comprising 32 pp., 4to, *and bound in full morocco lettered on side.* 1805. **£25**

This manuscript contains some additional matter to the published version; also a short poem of 18 lines on the death of Colonel Aston, with which the MS. concludes.

806 **HOLMES** (Oliver Wendell). **Autograph Manuscript of a Poem entitled "To Charles Mackay on his Departure for Europe."**
Consisting of 8 verses of eight lines each on 3½ pp., 4to.
18*th May*, 1858. **£25**

The poem commences :—

"Brave singer of the coming time,
Sweet minstrel of the joyous present
Crowned with the noblest wreath of rhyme
The holly-leaf of Ayrshire's peasant.
Goodbye! goodbye! our hearts and hands,
Our lips in honest Saxon phrases
Say God be with him till he stands
His feet amid his English daisies!

. . . .

"Tis here we part. For other eyes
The busy deck, the fluttering stream,
The dripping arms that plunge and rise
The waves in foam, the ship in tremor,
The kerchiefs waving from the pier,
The cloudy pillar gliding o'er him,
The deep blue desert lone and drear
With Heaven above and home before him!" Etc., etc.

807 **HOOD** (Thomas). **Autograph Letter Signed to Miss Reynolds, Sister of John Reynolds, Poet.**
With autograph address and seal on fly-leaf.
3½ pp., 4to. *Lower Street, Islington* (13*th January*, 1824). **£4 4s**

A long and very affectionate letter addressed to :—"My very dear Marianne," presumably Jane Reynolds whom he married about 5 months later on May 5th, 1824.

"I have thought—before you went to Chelmsford,—that there was a comfort for every evil, and I can think so still. You must give me credit for philosophy when I can indifferently bear your absence,—but I am not stone—I am not marble—and if it were for a longer period,—and not for your pleasure and good I might repine."

Hood (Thomas)—*continued.*

808 ——— **Autograph Letter Signed to Mr. J. Constable,** Bookseller and Publisher, of Edinburgh.

Address and fine wax seal bearing Greek emblematical design on fly-leaf.

1 full page, 4to. *Islington, 2nd October,* 1823. **£2 5s**

Mentioning Charles Lamb, Sir Walter Scott, and others in reference to the proposed bringing out of a book of poems by living authors.

". . . My friends Messrs. Taylor & Hessey & myself are partners in a work which I am to edit, it is intended to consist of Poems by Living Authors; and it is important to our undertaking that we should have something by Sir Walter Scott. I have written to himself to request this favour & judging that you possess some interest with him, I shall feel much obliged by anything you will do in aid of my application.

"I have already obtained the assistance of many of my friends here, Mr. Proctor, Mr. Allan Cunningham, Mr. Lamb, Mr. Reynolds, John Clare, etc., & if you can help me to obtain such a name as Sir Walter Scott, it will go far towards my success. . . .

"I propose to publish in the ensuing year a collection of my own poems, &c." Etc.

ANTHONY HOPE (SIR ANTHONY HOPE HAWKINS).

809 **The Chronicles of Count Antonio.**

FIRST EDITION. Crown 8vo, *original cloth, uncut.*
London, 1895. **15s**

810 **Comedies of Courtship.**

FIRST EDITION. Crown 8vo, *original cloth, uncut.*
London, 1896. **15s**

811 **The Heart of Princess Osra.**

With 9 illustrations by John Williamson.
FIRST EDITION. Crown 8vo, *original cloth.*
London and Bombay, 1896. **10s 6d**

812 **The King's Mirror.**

FIRST EDITION. Crown 8vo, *original cloth.*
London, 1899. **10s 6d**

813 **Lucinda.**

FIRST EDITION. Crown 8vo, *original cloth*
London (1821). **7s 6d**

Hope (Anthony)—*continued.*

814 **Phroso,** a Romance.
With 8 illustrations by H. R. Millar.
FIRST EDITION. Crown 8vo, *original cloth, uncut.*
London, 1897. **£1 5s**

Inserted is a long Autograph Letter of the Author to Earl Russell, 2½ pp., 8vo, referring to American publishers.

815 **The Prisoner of Zenda:** being the history of three months in the Life of an English Gentleman.
FIRST EDITION. Post 8vo, *original cloth.*
Bristol, N.D. **£2 2s**

816 **Quisanté.**
FIRST EDITION. Crown 8vo, *original cloth.*
London, 1900. **£1 5s**

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"I am sorry not to oblige you and not to oblige Dr. Robertson Nicoll, but my wife's feeling is opposed to such an interview as you suggest and my opinion coincides with hers." Etc.

---

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First issue, with the mistake in lines 1 and 2 of page 52.

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The front cover contains a drawing of Hathi, the elephant, with lotus flowers inlaid white in the background, the eye being a small ruby. The back cover has "Rikki-Tikki-Tavi," the mongoose, inlaid in leather.

(Continued over)

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BEAUTY AND THE BEAST, "SURPRIZE" ISSUE, 1811.

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FIRST EDITION, *with plain plates, and in the original blue wrappers, bound in full levant morocco by Morrell, t.e.g.*
(*London, Printed for M. J. Godwin,* 1811.) **£150**

This is the "Surprize" issue. The front wrapper contains the woodcut illustration "Go, be a Beast!" but without being so lettered; the back wrapper is entirely blank. It was issued without title-page proper.

974 **Beauty and the Beast:** or, The Enchanted Rose. A Poetical version of an ancient tale.
Illustrated with a series of engravings, and Beauty's Song at her Spinning Wheel; set to music by Mr. Whittaker.
Second Edition. 16mo, *boards, leather back.*
London, William Jackson and Co., at the Juvenile Library, 1825.
£150

This is a copy with the plates in colours, and with the Music of Beauty's

Lamb (Charles): **Beauty and the Beast**—*continued.*

Song printed on two sheets. Both covers carry the woodcut illustration, with the lettering "Go, be a Beast! Homer."

The text of the present copy belongs to the "Surprise" issue of the first edition, the words Second Edition on the title-page being therefore misleading. Probably the unsold copies were bought up by Jackson after Godwin's failure as publisher in 1822, and issued with a new title-page. NO OTHER COPY WITH THIS TITLE-PAGE APPEARS TO BE KNOWN.

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This, the first of Charles Lamb's books for children, is so rare that it was unknown until a copy was discovered by E. V. Lucas in 1901, and since then only one or two others have come to light.

976 **The New Year's Feast on his Coming of Age.**

Illustrated with appropriate engravings (twelve coloured plates on six sheets).

FIRST EDITION. Small 8vo, *in the original printed wrappers (preserved in morocco case).*

London: J. Harris and Son, 1824. **£250**

This excessively rare piece has apparently escaped all bibliographers of Lamb.

In the Preface it is stated :—

"The following little Poem is principally a versification of a prose composition, which appeared in the London Magazine for January 1823. The writer thought it might be rendered both amusing and instructive to the young, if cast in a poetic form, and with this view attempted it, with what success the Public must judge. The illustrative Notes are chiefly taken from "Clavis Calendaria," by Brady, and are designed to assist the juvenile capacity in understanding the allusions in the Poem."

The prose composition mentioned is Lamb's Essay entitled "Rejoicings upon the New Year's Coming of Age," which was reprinted in "Last Essays of Elia."

The Poem itself is almost a word for word versification of the prose piece.

Lamb (Charles)—*continued.*

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977 **Poetry for Children, Entirely Original.** By the Author of "Mrs. Leicester's School."

12mo, *in the original binding of boards, leather back, preserved in a morocco pull-off case.*

Boston, Published by West and Richardson, 1812. **£250**

This, the First American Edition of "Poetry for Children," is equally as rare as the first edition published in London in 1808. Lamb, in a letter to Mrs. Norris in 1833, referring to "Poetry for Children," stated :—

"The first volume printed here is not to be had for love or money, not even an American edition of it. It is much the same as the London one."

This American edition included only 81 out of the 84 pieces of the first edition.

We are unable to trace a reference to the sale of a copy in any of the American Auction Sale Records.

978 **Satan in Search of a Wife.**

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London, Edward Moxon, 1848. **£4 15s**

982 **Autograph Letter Signed to Mr. Holcroft of Messrs. Herries & Co.**

1 page, 8vo. *East India House,* 29 *September,* 1825. **£42**

"Mary thanks you kindly for the Orders. She is laid up with a most severe cold, which will prevent her going; but Emma, and some friends of hers, mean to avail themselves of them." Etc.

983 **LAMB** (Lady Caroline). **Graham Hamilton.**
FIRST EDITION. 2 vols., 12mo, *new half calf.*
London, 1822. **£3 3s**

984 ——— **Autograph Letter Signed.**
4 pp., 4to. *Melbourne House.* N.D. (*Circa* 1822). **£2 10s**

An interesting letter probably referring to her book "Graham Hamilton," which was sent to Colburn's in 1820, with an earnest injunction neither to name the author nor to publish it at that time.

". . . . The reason I said my novel is out is that I told Colburn he might now print it, he having, poor Man, had it I really think a year and a half under way." Etc.

WALTER SAVAGE LANDOR.

985 **An Address to the Fellows of Trinity College, Oxford, on the Alarm of Invasion.** With a note by T. J. Wise.
4to, *original wrappers, uncut.*
London, Printed for Private Circulation only, 1917. **£2 2s**

One of 300 copies only.

"The following Address was originally written by Walter Savage Landor in 1798. It formed a portion of the projected volume of Poems prepared by him for publication in 1800, in which year it was extended and revised. The volume in question was actually set up in type but held back from the press and eventually a considerable portion of the contents, including the (present) Address, was withdrawn. The remaining portion was finally published in 1802 under the title 'Poetry by the Author of Gebir.'"

986 **Count Julian:** a Tragedy.
LARGE PAPER COPY OF THE FIRST EDITION.
8vo, *original boards (slightly defective), uncut.*
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FIRST EDITION. Small 4to, *original wrappers, uncut.*
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FIRST EDITION. Post 8vo, *original boards, uncut, with the paper label. London, Moxon*, 1831. **£6 10s**

989 **Heroic Idyls,** with Additional Poems.
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London, 1863. **15s**

Landor (Walter Savage)—*continued.*

990 **A Letter** (believed to be hitherto unpublished) by W. S. Landor, to Mrs. Southey.

4 pp., 8vo, *wrappers.* 1929. **10s 6d**

One of 21 copies printed by E. H. Blakeney, at his Private Press, Winchester.

This is a letter to Mrs. Southey concerning Wordsworth's "insolent words." These words were a statement that he "would not give 5s. for all the poetry that Southey ever wrote."

ORIGINAL MANUSCRIPT.

991 **Letter from W. S. Landor to R. W. Emerson.**

THE ORIGINAL AUTOGRAPH MANUSCRIPT, on 5 pp., 4to.

Together with 2 Autograph Letters Signed by G. J. Holyoake, one of which points out two errata in the printed copies. Also a short letter from Emerson, 2 pp., undated. **£85**

The Pamphlet was afterwards published at Bath about 1856, and forms 24 pp.

"In 1833 Emerson dined with Landor at his Fiesulan Villa. In English Traits, published in 1856, Emerson gave a brief account of his visit to Landor. This elicited the above open Letter. In his pamphlet Landor declared that he had read English Traits with great pleasure, but he seems to have been nettled at Emerson's omission to express boundless admiration for his collection of pictures, and for Southey's Poetry, as well as at the repetition by his American guest of a remark by Carlyle."—Landor Bibliography.

992 **A Modern Greek Idyl.**

FIRST EDITION. Small 4to, *original wrappers, uncut. London,* 1917. **£2 2s**

One of 30 copies printed for Private Circulation only.

993 **Mr. Landor's Remarks** on a Suit Preferred against him at the Summer Assizes in Taunton, 1858, illustrating the Appendix to his Hellenics.

8 pp., 8vo, *as issued. London,* 1859. **£40**

With an Autograph Letter Signed from Landor (to G. J. Holyoake), 1 page, 8vo, in which he writes :—

". . . Many thanks for your care in sending the copies according to my direction. I know nothing of the American publishers, but will inform my friends in that country that they may obtain copies from New York. My opinion is that many would be sold in that country." Etc.

Mr. Thomas Wise, in his Landor Library, states :—"No copy in its issued state is at present available, the present is a finally corrected proof, and is printed upon thin blue tinted paper. As will be seen from a glance at this facsimile, the publisher's imprint is in the form of a stereotype device. But doubtless as an act of precaution, this device was removed from publication, and the pamphlet appeared without the imprint. Had this precaution not been taken there would have been no occasion to offer a reward for the disclosure of the identity of the printer."

Enclosed in buckram case.

Landor (Walter Savage)—*continued.*

994 **A Poet's Dream.**
FIRST EDITION. F'cap. 8vo, *original wrappers, uncut. Edinburgh, Printed for Private Distribution*, 1928. **£2 2s**
One of 35 copies only.

995 **A Reply from the " Den."**
First Separately Published Edition (Reprinted from the " Daily News," March 15, 1858). On 1 page, 8vo. **£25**
The leaflet is headed as follows :—
[" At the time when Orsini's name became famous in Europe, England was called by the French Government a ' Den of Assassins,' and certain French Colonels threatened to put in a personal appearance in London. The following reply was given by Walter Savage Landor "].
Neither Wise and Wheeler's Bibliography of Landor, or T. J. Wise's Landor Library, record this printing of the poem as a leaflet.
Enclosed in buckram case.

996 **To Elizabeth Barrett Browning** and other Verses.
FIRST EDITION. Small 8vo, *original wrappers, uncut. London, Printed for Private Circulation only*, 1917. **£3 3s**
Edition limited to 30 copies.

997 **A Bibliography of the Writings in Prose and Verse of Walter Savage Landor,** by Thomas James Wise and Stephen Wheeler.
Illustrated with numerous facsimiles.
Small 4to, *original boards, uncut. London*, 1919. **£2 2s**

998 **Autograph Letter Signed to Miss Mackenzie.**
2 pp., 4to. (*Florence, 22nd May*, N.Y.). **£10 10s**
" . . . I wish you had the patience to transcribe my Godiva. I myself let many things pass and disappear, merely for the sake of avoiding the transcript of them. My very best and most liveliest thoughts, and even my strongest and most sustained arguments have never been even written down by me, partly from pure idleness, and partly lest any bodily occupation or movement should disturb the delightful state of my intellect at the time. These, like slighted women, may indeed return again, but never with their first warmth. They have their hearts too and half lose them at neglect. As for my Godiva, she will make many bright eyes brighter, many tender breasts tenderer, many good souls better—and, what amuses me to think of—among those who doubt and argue whether the story is well written or badly." Etc.

ANDREW LANG.

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The original manuscript of a biography of this modern French author; written in Lang's graphic style for the " Modern Men " series printed in the " Scots Observer." It commences :—

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" O fortunatum natam te consule, Lutetiam, we say, after Cicero; but Paris is ignorant of her greatest man. Looking at the list of du Boisgobey's books published by Plon, you see that they seldom struggle beyond their third edition." Etc., etc.

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(Continued over)

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1108 **A Bibliography of the Writings in Prose and Verse of George Meredith.** By Maurice Buxton Forman.

Facsimiles.

Edinburgh, Dunedin Press, 1922.

Meredithiana: Being a Supplement to the Bibliography of Meredith. By Maurice Buxton Forman.

Edinburgh, Dunedin Press, 1924.

2 vols., small 4to, *original half buckram, uncut, as issued.*
Edinburgh, Printed for the Bibliographical Society, 1922-24.
£3 3s

1109 **Autograph Letter Signed to J. W. Parker, Publisher and Printer.**

2½ pp., 8vo. *Dover, 15th September*, 1854. **£18 18s**

At this time Meredith's financial position was rather strained, and he writes hoping Parker will be able to use one of his articles.

". . . If you find it politic to use my article this month (which I hope will be the case) send proofs down here at once. I am compelled to work tolerably hard as my law affairs are in confusion and remunerative only to lawyers. As for the E.I.H. I doubt whether anything will be done this year. So I must even harness my muse and make her a hack for some space of time. It's not bad schooling they say; Provided only it lasts not too long, I shall be without much cause of complaint." Etc.

Meredith (George)—*continued.*

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"There could not be a thought of implicating you in the indiscretions of M. Lagros. He was bound on a professional visit, as it appeared, & one might complain of his being a heavy handed interviewer. But what he says of me may pass. I was hurt by the mention of the Laureate. Austin is in the position for the detractory cockshy, & I would not be one to assail him." Etc.

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" . . . I am going to France on Friday for a month, for six weeks maybe. Housecleaning is always a long time. I hope you will let me know on a postcard how the new end of Hugh Monfert strikes you. Let me confess, I either ran away from the subject or my inspiration died in the last pages. In the actual text the man melted into nothingness, an unpermissable nothingness, a nothingness that his catholicism cannot condone. . ." Etc.

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(Continued over)

Moore (Thomas): **A.L.S. to Lady Morgan**—*continued.*

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"It would have been simply impossible for me to omit paying you in the notes the tribute wh. is so simply your due as the earliest and most systematic of Shelley emendators—not to speak of my personal obligation to you. Before I read your last letter the following (apropos to 'wh. swayed in the red *flame*') was already, in print. 'Since making this correction, I learn that it had been pointed out as necessary in 1859, in the Provincial Magazine, by the Rev. F. S. Fleay (now at the Grammar School, Hipperholme near Halifax), who has obligingly communicated to me this and some other important emendations.' Also there already are 2 or 3 other notes giving your name, and will be others still." Etc.

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"I deeply regret the necessity under which I find myself of failing in my engagement; not however, you must remember, made but conditionally, to lecture at the Institution this year. I am obliged to stay in Italy the whole winter, by work which the accursed 'restorations' of the most precious building in Venice, to their final destruction will render it impossible for me to do, unless now for ever." Etc.

"Please let the bearer have the jewellery, and the little bit of gold & fine crystal that were on the small blue trays with the trays themselves. And please,

Ruskin (John): **18 A.L.S. to E. B. Nicholson**—*continued.*

in any future change of place for the stone dont let them knock against each other. The loss of a point or edge, in a really fine specimen of a crystal, means simply its destruction. . . .

"I fear there is little chance of sunshine troubling us, but I may mention that the Hunt pigeon should not be placed where at any time of day, direct sunshine could fall on it. (So also the St. Louis MS.)."

"I am sincerely interested in your plan; and should be heartily glad to do anything I could to forward it, but I've never yet known one periodical go on, unless the publisher made it a matter of business, and you know what that means. I believe, if you could distinctly make it the accepted organ of the London Institution, supported by the great body of its subscribers, with the Secretary Ex Officio for Editor and then put your own energy & faculty well into it besides, you might keep the publisher and public both in hand. Meantime, I wish you good encouragement—and can assure you of any kind of co-operation that you would care for, on my part, provided you don't publish with Smith & Elder.

". . . I think when you have done what I tell you, you will have a clearer notion of early French metre.

"Put a dozen lines of Dante with musical time also; and a verse of Campbells Hohenlinden.

"Will you parden me for reminding you that in my long life, I have probably heard more French spoken than you have English and that, whatever the rules may be, you will find my statements of the practice probably trustworthy." Etc.

1260 **RUSSELL** (Geo. "A. E."). **Salutation:** A Poem on the Irish Rebellion of 1916. By A. E.

4to, *original green paper wrappers.*

London, Privately printed by Clement Shorter with the kind permission of the Author, Mr. George W. Russell, for distribution among his friends, 1917. **£2 10s**

One of 25 copies only printed. Signed by Clement Shorter.

1261 **SADLEIR** (Michael). **Excursions in Victorian Bibliography.**

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Includes Bibliographies of the Works of Trollope, Disraeli, Marryat, Collins, Reade, Melville, Gaskell, and Herman Melville.

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from
The Translator."

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"Chas. Kirkpatrick Sharpe,
received from Sir W. Scott,
August, 1824."

This is one of the books that Sir Walter Scott studied when writing his book on Demonology and Witchcraft.

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"I have to acknowledge with my kindest thanks the valuable packet of Roxburgh Books which your care has collected for me. I have only had time to look at the holy legend of Saint Robert which is very curious. It is singular however that he is represented as having been a hermit from his youth upwards. I had always an idea that the said Robert had been a crusader and that there was a figure of him in a shirt of mail with his hand on his sword carved at the entrance to his cell. . . .

"I will forthwith proceed to print the Trial of the Master of Sinclair for the use of the Club and will not exceed the stipulated number of 36 copies. I suppose it may be printed at Edinburgh. I think I can add a few curious illustrations to the story which is in itself a singular one.

"I have to beg your acceptance of a little edition done for the Bannatyne club of the beautiful ballad of Auld Robin Gray as acknowledged by the very clever authoress, and enclose another for Earl Spencer. You may rely on my getting you a catalogue of the Bannatyne publications as soon as I get to Edinburgh."

Scott (Sir Walter)—*continued.*

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"Nothing could be more kind and gratifying than your obliging letter which approving as I most highly did of the subject which you have made choice of, I showd in great triumph to Mr. Cadell my publisher who wrote me the enclosed answer respecting his hopes and wishes. His answer which I enclose puts me in mind of that of the sailor when being asked by a friend whether he chose to be treated to a draught of porter or a can of grog replied very considerately he would drink the porter while the punch was making. I should be quite delighted to have the advantage of being registered by your hand in the frontispiece of this same work and eagerly embrace the offer you are so kind as to make me from Sir William Knighton's sketch. I have written to him mentioning your kind intentions in my favour. As to the painting from the antiquary, I anticipate that from your pencil with all your knowledge of character and costume it must be a master piece. But above all take your own time and do not let Cadell's hurry give you any uneasiness. It is exactly on a footing with a scene I have often seen in my younger days of a rowdy beggar who being in the act of being carried in a hand barrow from one farmstead to another, used to call for the Bearers . . . with as much consequence and impatience as a King's messenger ordering out his post horses at an inn." Etc.

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(Continued over)

Swinburne (A. C.): **Autograph Manuscript**—*continued.*

level with the worst ever proposed by the most presumptuous futility of the most preposterous among commentators." Etc.

The manuscript is evidently the original draft which Swinburne afterwards used in the Preface of his "Miscellanies" in 1886. It is in effect a reply by him to those critics who had received adversely the attitude he had adopted towards the work and opinions by Byron and Carlyle.

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Bearing all down in thy precipitancy,
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Doctor Birch and His Young Friends. By Mr. M. A. Titmarsh. Vignette on title-page, uncoloured, and 16 coloured plates by the Author. (Bound in are the original pink pictorial boards). London, Chapman and Hall, 1849.

The Kickleburys on the Rhine. By Mr. M. A. Titmarsh. With 15 full-page coloured plates by Thackeray. (Bound in are the original pink pictorial boards). London, Smith, Elder, & Co., 1850.

Rebecca and Rowena. A Romance upon Romance. By Mr. M. A. Titmarsh. With 8 coloured plates, uncoloured illustrated title-page, and two woodcuts in the text by Richard Doyle. (Bound in are the original pink pictorial boards). London, Chapman and Hall, 1850.

The Rose and the Ring; or, the History of Prince Giglio and Prince Bulbo. By Mr. M. A. Titmarsh. With 8 plates and 48 woodcuts by Thackeray. (Bound in are the original pink pictorial boards). London, Smith, Elder & Co., 1855.

The illustrations in this the last of the Christmas Books are always found uncoloured. (This Volume has plain edges).

Thackeray (William Makepeace)—*continued.*

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This was included by Shepherd in his Thackeray Bibliography, 1880; but it is now supposed that it was not written by W. M., but by his cousin Thomas James Thackeray.

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Thackeray (William Makepeace)—*continued.*

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Thackeray's Ballad of "The Three Sailors" appears on pp. 340-2.

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One of 25 copies only printed, signed by Clement Shorter.

Thackeray (William Makepeace)—*continued.*

1563 **Van Duzer** (H. S.). **A Thackeray Library.** First Editions and First Publications, Portraits, Water Colours, Etchings, Drawings, and Manuscripts.

Collected by Henry Sayre Van Duzer. A Few Additional Items are included, forming a Complete Thackeray Bibliography.

With 23 illustrations.

Imperial 8vo, *original cloth, uncut, t.e.g.*

New York, Privately Printed, 1919. **£10 10s**

One of 175 copies only printed, all numbered and signed.

1564 **Autograph Letter Signed to Mr. J. L. Adolphus.**

2½ pages, 8vo. *Young Street, Kensington. May* 11 (1848). **£350**

At one of the Dinners which Thackeray attended in 1848 (probably a dinner at the Inns of Court), where speeches were made on Literature versus Politics, Mr. Adolphus evidently introduced Thackeray as the next speaker and named him in very laudatory terms as one of the most distinguished ornaments in literature.

Thackeray's speech was partly printed in Taylor's "Thackeray, the Humourist and Man of Letters," but only fragmentary. He evidently was very flabbergasted at the laudatory way in which Adolphus introduced him, and in his speech used the word "outrageous."

Thackeray, going home and thinking over what he had said, was very annoyed with himself at having used the expression, and the first portion of this letter to Adolphus is apologising for using it,—he then goes on to write on "Vanity Fair" and his own illustrations for it, and the poor result of its sales, by which the publishers had lost some hundreds of pounds.

"I feel very much annoyed and repentant this morning, when I think of that mad performance of last night, and the words that I used in reply to yours. 'Outrageous' is a deuced hard epithet to apply to a gentleman's language, and I quite blush now when I think of it."

"I was frightened out of all propriety by the compliments wh. you paid me: and am so unused to speaking that I lose myself entirely, plunge about wildly catching at words, and trying to keep above water. I suppose this nervousness would go off with practice; but in the meanwhile I beseech you to believe that I am not a reasonable being while under the panic of speaking, and that I never would have used such a phrase, had I been in my senses."

"I wonder whether what you said about Vanity Fair is correct (regarding the drawings I know you are wrong, for they are tenth or twentieth rate performances having a meaning perhaps but a ludicrous business of execution) but about the writing? The publishers are at the minute several hundred pounds out of pocket by me, that I know for certain—and I try to keep down my elation wh. my friends' praises may cause to me, by keeping this fact steadily before my eyes.

"Excuse me for boring you with a long note: but I write to ask pardon for what (as I see them with a slight headache this morning) appear to have been very absurd and ungrateful words."

Thackeray (William Makepeace)—*continued.*

1565 **Autograph Letter Signed to Peter Cunningham, the author of "Handbook of London."**

2 pp., 12mo. *Kensington* (*May*, 1850). **£105**

A very fine and interesting letter of the greatest literary importance; thanking Cunningham for a copy of his "Handbook of London" which Thackeray mentions in his "Pendennis," Chapter XI. Vol. II. opens with a reference to "the learned and pleasant writer of the 'Handbook of London'" in which he "tells us that 'the commonest and hardiest kind of rose has long ceased to put forth a bud' in that smoky air."

Thackeray also refers to the scene (Vol. II, Chapter XIV) in Pen's room and the meeting of Mrs. Pendennis, Laura Bell and Fanny Bolton.

"I am very much obliged to you for your book and should like to go through a course of it; and travel in London book in hand. How do you get time not only to write books, but to read so many as you must do, in order to acquire that enormous store of learning wh. the Handbook shows? I am very glad you don't mind being mentioned in Pendennis: but if your intimacy with the author leads you to know for any certainty what is to happen next in that periodical, will you please tell me? for I'm very anxious to know how Mrs. Pendennis, Laura Bell & Fanny Bolton behaved themselves when they met in that extraordinary manner at Pen's room."

Thackeray commenced "Pendennis" in November, 1848, and it was published in monthly numbers till its conclusion in December, 1850. For three months after September, 1849, however, it was suspended, owing to the author's illness.

1566 **Autograph Letter Signed to Lady Morley.**

1 page, 8vo. N.D. **£18 18s**

Sending Lady Morley a drawing, and wishing he could paint as well as Raphael.

". . . I wish for both our sakes it was better, for your's madam because nothing is too good for your ladyship, for mine because if I could paint as well as Raphael, why I should be very much pleased."

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With 25 *finely coloured illustrations together with black and white illustrations and vignettes by Hugh Thomson.*
4to, *original vellum gilt, uncut, t. e. g. London,* N.D. **£10 10s**
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Inserted is a receipt entirely in Hugh Thomson's autograph, on account of drawings for "She Stoops to Conquer."

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LARGE PAPER COPY OF THE FIRST EDITION with these illustrations.
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1571 **Mitford** (Mary Russell). **Our Village.**
With an Introduction by Anne Thackeray Ritchie, and 100 *illustrations by Hugh Thomson.*
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London, N.D. **£3 3s**
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1573 **Shakespeare** (W.). **Merry Wives of Windsor.**
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4to, *original vellum gilt, uncut, t. e. g.*
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4to, *full vellum gilt, uncut, t. e. g. London,* N.D. **£6 18s**
One of 350 copies signed by the Artist.

1575 **THOREAU** (Henry D.). **The First and Last Journeys of Thoreau,** lately discovered among his Unpublished Journals and Manuscripts. Edited by Franklin Benjamin Sanborn.
2 vols., 8vo, *half calf.*

Sir Walter Raleigh: Lately discovered among his Unpublished Journals and Manuscripts: Introduction by Franklin Benjamin Sanborn. Edited by Henry Aiken Metcalf.
1 vol., 8vo, *half calf, uncut.*
Together 3 vols.
Boston, Printed Exclusively for Members of the Bibliophile Society, 1905. **£7 7s**

1576 ——— **The Service.** Edited by F. B. Sanborn.
FIRST EDITION. Royal 8vo, *half morocco, uncut.*
Boston, 1902. **£1 1s**

1577 **TOMLINSON** (H. M.). **All Our Yesterdays.**
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Royal 8vo, *original buckram, uncut, t. e. g.*
London, 1930. **£2 2s**
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THE LIMITED SIGNED EDITION.
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1582 ——— **Travelling Sketches.**
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Reprinted from the "Pall Mall Gazette."

1583 ——— **The Way We Live Now.**
With 40 *illustrations by Luke Fildes.*
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1584 ——— **Autograph Letter Signed.**
2 pp., small 8vo.
Switzerland, 14*th August,* 1878. **£10 10s**
Concerning the copyright of some of his writings.
". . . My price *for the copyright* would be £2 per MS. page of 260 words, so that you can calculate the cost. Retaining the copyright I should charge less; but I cannot say how much less till I know the proposed length. The longer the story the more valuable would be the copyright to me." Etc.

VALE PRESS.

1585 **A Bibliography of the Books issued by Hacon & Ricketts.**
Printed in red and black.
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1593 **WALKER** (George). **Don Raphael,** a Romance.
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Life's shadow, trembling at a shadow's tread;
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Scorches, and of the shadow have no dread,
Because it means a cool dusk place, with trees
All round, and grass, and much oblivious ease."

H. G. WELLS.

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who missed three things in it.
from
H. G."

Wells (H. G.)—*continued.*

1612 **The Passionate Friends:** A Novel.
FIRST EDITION. Crown 8vo, *original cloth, t. e. g.*
London, 1913. **£9 10s**

Presentation Copy to Dr. Ray Lankester, with the following inscription by the Author on flyleaf :—

" E. R. L.
from
H. G. W."

1613 **The Problem of the Troublesome Collaborator:** an Account of certain difficulties in an attempt to produce a Work of Collaboration and of the intervention of the Society of Authors therein.

FIRST EDITION. 8vo, *original wrappers, uncut.*

Printed for Circulation among the Members of the Society of Authors for their information and not for publication. 1930. **£7 10s**

One of 175 copies. With H. G. Wells' Autograph Signature on half-title.

1614 **The Research Magnificent.**
FIRST EDITION. Crown 8vo, *original cloth.*
London, 1915. **£1 1s**

1615 **The Salvaging of Civilization.**
FIRST EDITION. Crown 8vo, *original cloth.*
London, 1921. **£1 5s**

PRESENTATION COPY.

1616 **The Salvaging of Civilization.**
FIRST EDITION. Crown 8vo, *original cloth.*
London, 1921. **£6 6s**

Presentation copy from the Author to Arnold Bennett, with inscription on half-title :—

" To
Arnold
the Dancer
from H. G."

1617 **The Sea Lady.**
FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1902. **£1 16s**

1618 **The Secret Places of the Heart.**
FIRST EDITION. Post 8vo, *original cloth. London*, 1922. **10s 6d**

Wells (H. G.)—*continued.*

1619 **Settlement of the Trouble between Mr. Thring and Mr. Wells.** A Footnote to the Problem of the Troublesome Collaborator.
FIRST EDITION. 8vo, *original wrappers, uncut.*
Printed for Private Circulation only among those who received the previous pamphlet. 1930. **£7 10s**
One of 225 copies. With H. G. Wells' Autograph Signature on cover.

1620 **Socialism and the Family.**
FIRST EDITION. F'cap. 8vo, *original wrappers.*
London, 1906. **£1 10s**

1621 **The Soul of a Bishop.**
FIRST EDITION. Crown 8vo, *original cloth.*
London, 1917. **£1 5s**

1622 **The Time Machine.** An Invention.
FIRST EDITION. 12mo, *fine copy in the original cloth, uncut.*
London, 1895. **£4 4s**
With the Advertisements at end.

1623 **The Undying Fire.**
FIRST EDITION. Post 8vo, *original cloth. London,* N.D. **£1 10s**

1624 **War and the Future:** Italy, France and Britain at War.
FIRST EDITION. Crown 8vo, *original cloth. London,* 1917. **£1 5s**

PRESENTATION COPY TO ARNOLD BENNETT.

1625 **War and the Future:** Italy, France and Britain at War.
FIRST EDITION. Crown 8vo, *original cloth.*
London, 1917. **£6 6s**
Presentation copy from the Author to Arnold Bennett with inscription on fly-leaf :—

" A. E. B.
from
H. G. W."

1626 **The War of the Worlds.**
FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1898. **£2 10s**

PRESENTATION COPY.

1627 **What is Coming?** A Forecast of Things after the War.
FIRST EDITION. Crown 8vo, *original cloth.*
London, 1916. **£5 10s**
Presentation copy from the Author to Arnold Bennett, with inscription on fly-leaf :—

" Arnold
from
Bertie."

Wells (H. G.)—*continued.*

1628 **When the Sleeper Wakes:** A Story of the Years to Come.
With three illustrations.
FIRST EDITION. Crown 8vo, *original cloth.*
London, 1899. **£4 4s**

1629 **The Wife of Sir Isaac Harman.**
FIRST EDITION. 8vo, *original cloth, t. e. g.*
London, 1914. **£1 1s**

1630 **The Wife of Sir Isaac Harman.**
FIRST EDITION. 8vo, *original cloth, t. e. g.*
London, 1914. **£7 15s**
Presentation Copy from the Author with inscription in his autograph on fly-leaf :—

" To Dolly Radford
from
H. G. Wells."

1631 **The Wonderful Visit.**
FIRST EDITION. Crown 8vo, *original cloth, uncut, t. e. g.*
London, 1895. **£3 10s**
From the Library of Earl Russell, with his Autograph on fly-leaf.
Inserted is an Autograph Letter from H. G. Wells to Earl Russell, 4 pages, 8vo, on literary matters.

1632 **The World of William Clissold.**
3 vols., post 8vo, *original cloth. London*, 1926. **£12 10s**
Presentation Copy with inscription by the Author in the first volume :—

" Neil Lyons, from H. G.
Why do you never give a sign?"

1633 **The World Set Free:** A Story of Mankind.
FIRST EDITION. Crown 8vo, *original cloth, t. e. g.*
London, 1914. **£1 1s**

PRESENTATION COPY TO ARNOLD BENNETT.

1634 **The World Set Free.**
FIRST EDITION. Crown 8vo, *original cloth, t. e. g.*
London, 1914. **£6 6s**
Presentation copy from the Author to Arnold Bennett with inscription on fly-leaf.

" Arnold
from
H. G.
And so we go on."

Wells (H. G.)—*continued.*

1635 **A Year of Prophesying.**
Second Impression of the FIRST EDITION.
8vo, *original cloth, uncut. London,* 1924. **£7 10s**
Presentation Copy from the Author with inscription in his autograph on fly-leaf :—

" To Neil Lyons
with love
from H. G."

J. McNEILL WHISTLER.

1636 **A Catalogue of Blue and White Nankin Porcelain,** forming the Collection of Sir Henry Thompson, illustrated by the Autotype Process from Drawings by James Whistler and Sir Henry Thompson.
4to, *original boards with flowers on gold ground, uncut, t. e. g. London,* 1878. **£7 10s**
Only 220 copies privately printed.

1637 **Eden Versus Whistler.** The Baronet and the Butterfly, a Valentine with a Verdict.
FIRST EDITION. Small 4to, *original boards. Paris,* 1899. **£1 5s**

1638 **Exhibition of Etchings.**
Portrait.
Small 4to, *original wrappers, uncut. London,* 1903. **£2 2s**
With a Note on Whistler, by F. Wedmore.

1639 **The Gentle Art of Making Enemies.**
FIRST EDITION. Small 4to, *original boards, cloth back, uncut. London,* 1890. **£4 15s**

1640 **Memorial Exhibition of the Works of the late J. McNeill Whistler.** Catalogue of Paintings, Drawings, Etchings, and Lithographs.
THE EDITION DE LUXE, *with* 52 *full-page illustrations.*
4to, *original boards, uncut. t. e. g. London,* 1905. **£1 10s**

1641 **Nocturnes, Marines, and Chevalet Pieces:** A List of 44 Subjects, with Critical Remarks.
FIRST EDITION. Square 8vo, *original wrappers, uncut. Privately Printed,* 1880. **14s**

1642 **Nocturnes, Marines and Chevalet Pieces.**
Square 8vo, *original wrappers, uncut.*
(*London,* N.D., *circa* 1892.) **14s**

Whistler (J. McNeill)—*continued.*

1643 **The Peacock Room.** Painted for Mr. F. R. Leyland by James McNeill Whistler, removed in its entirety from the late Owner's Residence and exhibited at Messrs. Obach's Galleries at 168, New Bond Street, London, W.
Ten full-page plates, and descriptive text.
4to, *original wrappers, uncut. London,* 1904. **£3 3s**

THE PIKER PAPERS.

1644 **The Piker Papers.**
8 pp., printed on one side only, forming 4 pp. of text.
4to, *unbound.* 1881. **£21**

This is Whistler's account of his troubles with the new Society of Painter-Etchers. Whistler called his pamphlet "The Piker Papers" as Piker was the name of the newsagent who had become involved.

Mr. Pennell, in his Life of Whistler, writes as follows :—

"It was fortunate for him that, when he got back to town, events to distract his thoughts from grief followed fast. The new Society of Painter-Etchers had arranged to open their first exhibition in April at the Hanover Gallery. American artists who were just starting etching, and had never shown prints in London, were invited. Mr. Frank Duveneck, one of them, sent a series of Venetian prints. This was the occasion of 'the storm in an aesthetic teapot' which, had not Whistler thought it important as 'history,' would now be forgotten."

This was C. W. Dowdeswell's copy.

1645 **Ten O'Clock.**
FIRST EDITION. Square post 8vo, *original wrappers.*
London, 1888. **£2 15s**

PRESENTATION COPY.

1646 **Ten O'Clock.**
FIRST EDITION. Square post 8vo, *original wrappers, uncut.*
London, 1888. **£16 16s**

Presentation Copy from Whistler :—
"To Miss Binnie."
Signed with his butterfly signature.

1647 **The Whirlwind:** A Lively and Eccentric Newspaper.
With illustrations. Vols. I and II (all published).
4to, *half buckram. London,* 1890. **£10 10s**

Contains 3 Lithographs by Whistler, The Winged Hat; The Tyre Smith; and Maunder's Fish Shop, Chelsea.

1648 **Gallatin** (A. E.). **The Portraits and Caricatures of James McNeill Whistler.** An Iconography by A. E. Gallatin.
With 20 *examples,* 10 *hitherto unpublished.*
8vo, *cloth. London,* 1913. **£2 2s**

Whistler (J. McNeill)—*continued.*

1649 **Menpes** (Mortimer). **Whistler as I Knew Him.**
With numerous illustrations.
4to, *original buckram, uncut, t. e. g.*
London, 1904. **£4 10s**
Signed Edition de Luxe, with original etching by Whistler.

1650 **Pennell** (E. R. and J.). **The Life of James McNeill Whistler.**
With portraits and illustrations.
FIRST EDITION. 2 vols., small 4to, *half buckram.*
London, 1908. **£9 15s**

1651 **WHITMAN** (Walt). **Leaves of Grass.**
8vo, *original cloth. Washington*, D.C., 1872. **£1 16s**
Contains the extra title to Passage to India, and separate pagination.

1652 ——— **Leaves of Grass:** the "Author's Edition."
Signed by Walt Whitman on the title-page. *Portraits.*
Post 8vo, *half calf. Camden, New Jersey*, 1876. **£8 10s**

PRESENTATION COPY.

1653 ——— **November Boughs.**
Portrait frontispiece.
FIRST EDITION. Large 8vo, *maroon cloth, uncut.*
Philadelphia, David McKay, 1888. **£31 10s**
Presentation Copy from the Author, with inscription on fly-leaf :—
"Mrs. Mary Whitall Costelloe
from her friend the Author.
W. W.
Oct. 26, 1888."

PRESENTATION COPY.

1654 ——— **Two Rivulets:** Including Democratic Vistas, Centennial Songs, and Passage to India.
Portrait frontispiece, signed by the Author "Walt Whitman, born May 31, 1819."
AUTHOR'S EDITION. Post 8vo, *original half vellum.*
Camden, New Jersey, 1876. **£15 15s**
This copy, besides having the frontispiece signed by Walt Whitman, is a Presentation Copy with inscription by him on fly-leaf :—
"Rafe Leycester
from the Author."

Whitman (Walt)—*continued.*

1655 ——— **Autograph Letter Signed** (in pencil).

2 pp., 8vo. *Esopus-on-Hudson, 17th March,* 1877.

Also Autograph Letter Signed of Mary O. Doris mentioning Walt Whitman.

2 pp., 8vo. *Camden, 30th December,* 1895. **£15 15s**

Whitman describes his arrival at Esopus-on-Hudson.

"We arrived here all safe at last (after adventures) had to cross the river, late of a dark night in broken ice, in a little row boat, mid a furious snow storm (this house is on the west bank, Hudson). The Natives advised us not to try it, but Harry and I said *cross*, & Mr. Burroughs consented, it was quite interesting. It looks like winter here, snow 8 inches deep in every direction, but I like it much, a far view from my window of miles of river, mountains, rocks & woods, quite a change of scene from N.Y. . . . Harry has gone across the river in a row boat with Mr. B. all the forenoon & I have spent mine alone in the library writing & frequently looking out at the grand show of scenery in winter garb." Etc.

1656 **WHITTIER** (J. G.). **The Pennsylvania Pilgrim** and other Poems.

Frontispiece and woodcuts in the text.

FIRST EDITION. 12mo, *original cloth. Boston,* 1872. **£1 5s**

1657 ——— **The Tent on the Beach** and other Poems.

FIRST EDITION. 12mo, *original cloth. Boston,* 1867. **£1 10s**

1658 ——— **Autograph Letter Signed to "My dear Friend."**

1 page, 4to. *Amesbury, Sixth day* (*6th January*). N.Y. **£3 3s**

"I am so much of an invalid just now that I fear thy visit will not be as agreeable to thee, as it might be at some other time. I have so many things to talk about, and so little strength! . . .

"I have watched thy labors of love in Europe with deep interest. May the Lord enable thee to see the ripening of the harvest thou hast sown so widely!" Etc.

OSCAR WILDE.

1659 **After Reading,** being A Book of Letters written in Berneval from Oscar Wilde to Robert Ross.

Cover and decorations designed and cut on wood by Ethelbert White.

FIRST EDITION. 8vo, *half vellum, uncut.*

London, Beaumont Press, 1921. **£3 18s**

One of 75 copies printed on Japanese vellum, and signed by the Publisher and Artist.

Wilde (Oscar)—*continued.*

1660 **De Profundis,** aufzeichnungen und briefe aus dem Zuchthaus in Reading.
FIRST EDITION IN GERMAN. Crown 8vo, *original wrappers.*
Berlin, 1905. **10s 6d**
This edition contains at end translations of four letters written from Reading gaol, which were not published in England till 1908.

1661 **The Happy Prince** and Other Tales.
Illustrated by Walter Crane and Jacomb Hood.
FIRST EDITION. Square 8vo, *stiff paper cover as issued.*
London, David Nutt, 1888. **£2 10s**

1662 **A House of Pomegranates.**
With decorations by C. Ricketts and C. H. Shannon.
FIRST EDITION. Square 8vo, *original pictorial cloth.*
London, 1891. **£5 5s**

1663 **A House of Pomegranates.** Another Copy.
FIRST EDITION. Square 8vo, *bound by Riviere in full polished calf extra, uncut, t. e. g., the original pictorial covers bound in.*
London, 1891. **£5 5s**

1664 **An Ideal Husband.**
FIRST EDITION. 8vo, *original cloth, uncut.*
London, 1899. **£4 10s**

1665 **The Importance of Being Earnest:** A Trivial Comedy for Serious People.
FIRST EDITION. 8vo, *original cloth, uncut. London*, 1899. **£3 10s**

SIGNED COPY.

1666 **The Importance of Being Earnest:** A Trivial Comedy for Serious People.
FIRST EDITION. LARGE PAPER COPY.
4to, *original cloth, uncut. London*, 1899. **£35**
One of 100 copies printed on Large Paper, signed by the Author.

1667 **Intentions.** The Decay of Lying; Pen, Pencil and Poison; The Critic as Artist; the Truth of Masks.
FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1891. **£6 10s**

1668 **Phrases and Philosophies for the Use of the Young.**
Post 8vo, *original wrappers, uncut.*
London, Privately Printed for Presentation, 1894. **7s 6d**
One of 75 copies printed for presentation only.

Wilde (Oscar)—*continued.*

1669 **The Picture of Dorian Gray.**
Illustrated with 7 plates.
FIRST ILLUSTRATED EDITION.
Royal 8vo, *original half buckram, uncut, t. e. g.*
Paris, 1908. **£2 2s**

AUTOGRAPH COPY.

1670 **Poems.**
With decorative title-page and half-title designed by Charles Ricketts.
Post 8vo, *original violet cloth boards, with gilt lettering and designs, and decorative end papers, all by Charles Ricketts, uncut, t. e. g., as issued. London, Elkin Mathews*, 1892. **£12 12s**
One of 220 copies numbered and signed by the Author, Oscar Wilde.

1671 **Resurgam.** Unpublished Letters.
4to, *original wrappers, uncut. Privately Printed*, 1917. **£6 10s**
One of 25 copies only.

1672 **Salomé,** drame en un Acte.
FIRST EDITION. 8vo, *original wrappers, uncut.*
Paris, 1893. **£8 8s**

PRESENTATION COPY.

1673 **Salomé,** drame en un Acte.
FIRST EDITION. Crown 8vo, *original wrappers, uncut.*
Paris and London, 1893. **£45**
Presentation Copy from the Author, with inscription on half-title :—
" A mon ami
Douglas Ainslie.
Compliments
de l'auteur.
Londres. Decembre '93."

PRESENTATION COPY.

1674 **Salomé,** a Tragedy in One Act. Translated from the French of Oscar Wilde; Pictured by Aubrey Beardsley.
FIRST EDITION. Crown 8vo, *original cloth, uncut.*
London, 1894. **£85**
Presentation Copy, the half-title occupied with the following fine inscription in the autograph of the author :—
" Arthur Fish, from the Author of ' Salome,' with his best wishes, and many pleasant memories of friendship.
Oscar Wilde."
Inserted is an Autograph Letter of Oscar Wilde to Arthur Fish, 4 pp., in which he writes :—

Wilde (Oscar): **Salomé**—*continued.*

". . . As regards the idea of becoming a French citizen, I have not yet decided—I am very much hurt not merely at the action of the Licenser of Plays, but at the pleasure expressed by the entire Press of England at the suppression of my work. However, the Press only represents the worst side of English life. There are a few, like yourself, who love art, and have sympathy with the artist. . ." Etc.

With envelope post-marked July 1892.

1675 **The Spirit Lamp:** An Aesthetic, Literary and Critical Magazine.

Complete Set of the 15 Parts in the wrappers as issued, 8vo and small 4to.

Bound together in one volume, small 4to, *half levant morocco, t. e. g.* 1892-3. **£15 15s**

This Oxford College Magazine was founded and first issued by Sandys Wason of Christchurch, who, with Lord Alfred Douglas, were joint editors.

Oscar Wilde made three contributions, namely :—

The New Remorse.
The House of Judgment.
The Disciple.

Mason, in his Bibliography, gives facsimiles of the wrappers, etc.

1676 **Waifs and Strays.** A Terminal Magazine of Oxford Poetry. Nos. 1 and 2.

F'cap. 8vo, *in the original parts. Oxford,* 1879. **£1 10s**

No. 1 of this short-lived Magazine contains a Poem by Oscar Wilde, entitled "Easter Day," which is one of the first writings to appear in print.

1677 **Works.**

The Finely Printed Library Edition on Hand-made Paper.

14 vols., 8vo, *original white buckram, uncut, t. e. g. London,* 1908. **£27 10s**

1678 **Works.**

The Finely Printed Library Edition.

SPECIAL ISSUE ON JAPANESE VELLUM. Complete set with the Dorian Gray.

14 vols., crown 8vo, *original full vellum binding, with the dust wrappers, t. e. g. London,* 1908. **£37 10s**

Only 8 copies were printed on Japanese vellum.

1679 **Autograph Letter Signed to Norman (Forbes-Robertson).**

4 pp., 8vo. (*Tite Street, Chelsea, c.* 1880.) **£25**

An extremely interesting letter referring to his drama in four acts, "Vera, or the Nihilists," published in 1880; also informing Forbes-Robertson that Modjeska, the famous actress, had asked him (Wilde) to adapt a play for her.

(Continued over)

Wilde (Oscar): **A.L.S. to Norman (Forbes-Robertson)**—*continued.*

" . . . I have not yet finished furnishing my rooms, and have spent all my money over it already, so if no manager gives me gold for the ' Nihilists ' I don't know what I shall do; but then I couldn't really have anything but Chippendale and Satinwood. I shouldn't have been able to write.

" Modjeska has asked me to adapt some play for her—we have not yet settled what—probably Louisa Miller. I am looking forward to her first night for wh. Barrett has just sent me stalls. . . . As for me I am lonely, desolé, and wretched. I feel burned out." Etc.

1680 **Autograph Letter Signed to C. Dwana, Esq.**
4 pp., 8vo. *Tite Street* (1894). With addressed envelope. **£21**

A fine literary letter giving Dwana permission to translate and publish " Lady Windermere's Fan " and " A Woman of no Importance."

" My plays can be got from Mr. John Lane. . . They cost I believe 7/6 each. One is ' Lady Windermere's Fan '; the other ' A Woman of no Importance.' You are at perfect liberty to translate and publish them. Dr. Oskar Blumenthal, Director of the Lessing Theatre, Berlin, asked me three years ago for the right to produce ' Lady Windermere ' which I gave him, but he has not produced it. So you can produce it and the other if you like." Etc.

1681 **WOOLF** (Virginia). **Orlando.** A Biography.
FIRST EDITION. 8vo, *original cloth, uncut, t.e.g.*
New York, 1928. **£3 3s**

Special Issue, signed by the Authoress on fly-leaf.

WILLIAM WORDSWORTH.

1682 **A Description of the Scenery of the Lakes in the North of England.**
THIRD EDITION (now first published separately). With additions and illustrative remarks upon the Scenery of the Alps by William Wordsworth. *With folding map.*
12mo, *original wrappers. London*, 1822. **£12 10s**

The First Separate Edition. " Although the title page carries the words Third Edition, this was the first appearance of the work as a separate entity. Wordsworth's description (in an abbreviated form) originally served as an introduction to Wilkinson's Selected Views in Cumberland, &c., 1810. It next appeared in the River Duddon in 1820. Then came the present so called Third Edition of 1822, to which a considerable amount of fresh matter was added, notably on page 42, this Sonnet, ' A Weight of Awe Not Easy to be borne.' "—T. J. Wise.

1683 **A Description of the Scenery of the Lakes in the North of England.**
With Additions, and illustrative remarks upon the Scenery of the Alps.
Folding map.
(FOURTH EDITION.) 12mo, *limp boards. London*, 1823. **£3 3s**

This Work was first separately published in 1822, but in this edition the text was enlarged and revised, including 27 lines from the then unpublished " Recluse."

Wordsworth (William)—*continued.*

SIGNED PRESENTATION COPY.

1684 **Grace Darling.**

4 pp., 12mo. *Privately Printed (Carlisle,* 1843). **£105**

One of the Presentation Copies signed "Wm. Wordsworth."

This copy was presented to his great friend, the Rev. R. Parkinson, to whom he refers in his volume of Poems, "The River Duddon." It is accompanied by a most interesting letter from Wordsworth to him, in which Wordsworth writes :—

". . . I send you a little piece written two or three weeks ago, but not published as you will see. I hope you may not think it unworthy of the subject. I was impelled to write it, by the miserable shipwrecks which the storms of the late winter have caused, and thought it well to present a contrast to the cruelty with which the sufferers were treated upon the French Coast." . . . Etc.

This Privately Printed Edition of "Grace Darling" ranks amongst the leading Wordsworth rarities. Mr. Wise, in his Bibliography, states that—"It is doubtful whether as many as half a dozen examples could be identified to-day."

1685 **Lyrical Ballads with a few other Poems.**

London, Printed for J. and A. Arch, 1798.

Lyrical Ballads. Volume II.

London, 1800.

Together, FIRST EDITIONS of both volumes. F'cap. 8vo, *original calf.* 1798-1800. **£85**

Vol. I. is the First Issue of the First Edition with the Signature G I, uncancelled.

Enclosed in morocco box case.

1686 **Ode, performed in the Senate-House, Cambridge, on the Sixth of July, M.DCCC.XLVII.** At the First Commencement after the Installation of his Royal Highness the Prince Albert, Chancellor of the University. Written by William Wordsworth and set to Music by Thomas Attwood Walmisley.

8 pp., 4to, *in the original printed wrappers.* 1847. **£27 10s**

The wrapper carries the title :—

"Ode on the Installation of His Royal Highness the Prince Albert, Chancellor of the University."

This is the issue published at Cambridge, with the Imprint of Metcalf & Palmer, to satisfy local demands.

PRESENTATION SET.

1687 **Poetical Works.**

5 vols., 12mo. *Fine set bound by Bedford in full green morocco, gold lines on sides, gilt back, uncut, t. e. g.*

London, Longman, 1827. **£85**

Presentation Set, with inscription by Wordsworth on title-page of Vol. I. :—

"To Thos. Carr Esq.,
from the Author,"

(Continued over)

Wordsworth (William): **Poetical Works**—*continued.*

and with the fly-leaf containing the following note by Wordsworth :—

" To Thos. Carr Esq.,

An acknowledgment of unremitting, judicious, and kind attention during several tedious illnesses of my children.

Wm. Wordsworth.

Rydal Mount,

May 11th, 1827."

1688 **The River Duddon, A Series of Sonnets; Vaudracour and Julia;** and other Poems. To which is annexed, A Topographical Description of the Country of the Lakes, in the North of England.

FIRST EDITION. 8vo. *Very fine copy in the original boards.* *London*, 1820. **£12 12s**

This has at end the extra title and slip.

1689 **Thanksgiving Ode,** January 18, 1816. With other short Pieces chiefly referring to recent Public Events.

FIRST EDITION. 8vo, *full polished calf extra by Riviere.* *London*, 1816. **£9 9s**

1690 **The White Doe of Rylstone or the Fate of the Nortons.** A Poem. *Frontispiece.*

FIRST EDITION. 4to, *original boards, uncut.* *London*, 1815. **£24**

1691 **The White Doe of Rylstone.**

Another Copy of the FIRST EDITION. Small 4to, *full polished calf gilt, g. e.* *London*, 1815. **£14 14s**

1692 **Yarrow Revisited,** and other Poems.

FIRST EDITION, with the rare " Erratum " slip. F'cap. 8vo, *original boards, uncut, with paper label.* *London*, 1835. **£9 9s**

1693 **Yarrow Revisited,** and other Poems. Another Copy.

FIRST EDITION. 12mo, *bound by Riviere in full polished calf gilt, g. e.* *London*, 1835. **£5 5s**

With the Erratum Slip.

1694 **Way** (G. L.). **Spencer Farm,** with some account of its Owners *Plates and many wood engravings.*

FIRST EDITION. 12mo, *original cloth, gilt edges, as published.* *Sudbury*, 1845. **16s**

A very scarce and little known Wordsworth item. It contains a long introductory letter by the poet dated from Rydal Mount, April 22, 1845.

Wordsworth (William)—*continued.*

1696 **Wordsworth** (William) and **Coleridge** (Samuel Taylor). **Two Lake Poets.** A Catalogue of Printed Books, Manuscripts and Autograph Letters by William Wordsworth and Samuel Taylor Coleridge, Collected by Thomas James Wise.

Portraits and facsimiles.

4to, *original buckram, uncut, t. e. g.*

London, Printed for Private Circulation, 1927. **£3 10s**

One of 130 copies.

1697 **Autograph Letter Signed to Rev. R. Parkinson.**

3 pp., 8vo. *Rydal Mount, 2nd June,* 1843. **£21**

Sending a drawing of Seathwaite Chapel, and mentioning "Wonderful Walker" the Seathwaite patriarch, an ancestor of Parkinsons', commemorated by Wordsworth, and by Parkinson himself in "Old Church Clock."

"It gives me pleasure to send you herewith a drawing of Seathwaite chapel copied (and improved) from one done many years ago upon the spot, by a deceased friend of mine. It is a faithful portrait of the humble edifice; I cannot however, but regret that a delineation of the Cottage Parsonage in which *The Wonderful* dwelt so long, and the exterior of which has been little altered, I believe, since his time, is not included in the sketch, as it stands so very near the Chapel. . . .

"When the engraver has done with the drawing, let me have it again, as I should like to preserve it for my friends sake who copied it, and also as it is better done than the original sketch, with a view to the probability of its being engraved at some future time for the Duddon sonnet." Etc.

1698 **Autograph Letter Signed to the same.**

1½ pp., 4to. *Rydal Mount (6th December,* 1832). **£18 18s**

Acknowledging a copy of Parkinson's "Poems Sacred and Miscellaneous," published in 1832, and suggesting the omission of two stanzas in the poem on the Hermitage. The Hermitage is the house built on St. Herbert's Isle, Derwentwater.

"I should have thanked you earlier for the agreeable present of your vol. of Poems, if I had not wished to peruse it first. . . .

"The Legend of St. Bega's Abbey is well treated, and with the concluding allusion to the College I was particularly pleased. . . Permit me to observe that the agreeable lines upon the Hermitage, would be improved by the omission of the stanza beginning, 'such was his life,' & also that which follows. They distort the quiet tenor of the poem." Etc.

W. B. YEATS.

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1710 **Synge and the Ireland of His Time;** With a Note concerning a Walk through Connemara with him, By Jack Butler Yeats.
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Cuala Press, Churchtown, Dundrum, 1911. **£1 10s**

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8vo, *original wrappers.*
The Cuala Press, Churchtown, Dundrum, 1911. **£15 15s**

The title-page carries W. B. Yeats' signature and date, and has special important additions in his hand—the Preface is likewise profusely altered. On the first page of the text Yeats has written—" REVISE—Let me have four copies of this."

1712 **The Trembling of the Veil.**
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Signed by the Author.

Yeats (W. B.)—*continued.*

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The letter bears Yeats' signature, but this has been cancelled by someone.

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Firstly that on the eleventh day of the month of May forthcoming those who own galloping horses running under a boy (i.e. with a jockey) shall be about the eighth hour before noon at the start at Neckarwyhingen and to the first horse which with the boy comes over the litter* we will give thirty-two florins and also a silver cup, to the second a crossbow, and to the third a sword.

And each horse which is to start shall desposit one Rhenish florin at any of those places which at our pleasure we shall make known.

And on the eve of the RACE the stewards shall come together and deposit the money and from such stake money the prizes and prize money shall be augmented at the discretion of the stewards.

We will also on the aforesaid day offer two pieces of flannel free, and for one the men and the servants and for the other the women are to run a Race.

Finally it is our friendly prayer and wish that you should do us the favour to attend this our intended entertainment and company to help to bring it off successfully and we hope trusting to your friendship and goodwill not to be disappointed by your declining to accept the invitation and we shall be in friendship and most willingly obliged for your gracious acceptance.

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